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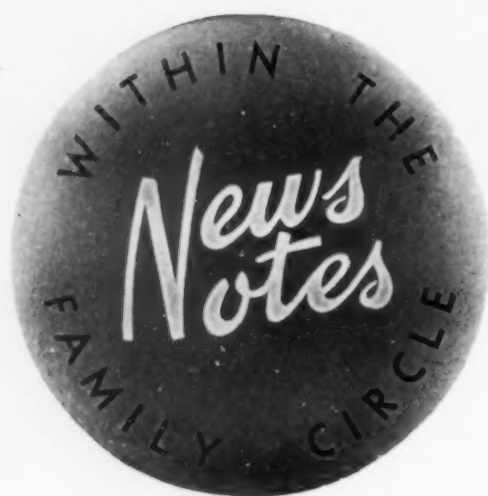
SCHOOL ARTS



PEDRO
LEMONS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

MAY 1945
CHILD ART

VOLUME
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NUMBER
9
50 CENTS



A STORY MAP OF SPAIN

in spring colors of yellow, lavender, pink, coral, green and blue, published by the Colortext Publications of Chicago, brings you all the characters of Spain from the days of the Romans until today. The border of the map is made up of the coat of arms of every important city in Spain, a study in heraldry that is worth the price of the map, and around the coastline you see famous ships sailing in from every century—the Greeks and the Romans in their galley ships, Columbus setting out for India, and the armada sailing forth to conquer England. In the corner is a group of people representing the inhabitants of Spain—a monk, a fisherman, a farmer with a sheaf of grain in his arms, a woman with a basket of grapes on her head, a toreador in his distinctive clothing, and a lovely senorita in a flowing skirt and lace mantilla completes the group.

It's hard to realize that a map measuring 13½ by 12 inches could contain so much illustrated history. There's El Cid riding through the province of Old Castille, Don Quixote in New Castille, and Roland on the border of France.

See a tiny replica of a painting 14,000 years old, see the famous Alhambra, and pictures of old Roman roads and bridges, the cities inhabited by the Moors, and gypsies dancing the colorful dances of Spain.

Perfect for framing, this map has captured the age-old enchantment of Spain and it is yours for only 38 cents, sent by postal note to Secretary, 156 Printers Bldg., Worcester 8, Mass., before July 31, 1945.

PAINTING FROM 1200 A.D. TO THE PRESENT DAY

is covered in this important art chart that every art teacher should have and understand. This leaflet gives the 12 chief factors that contribute to the rise and decline of painting, plus a complete graph-form chronological chart of over 107 different painters and the factors which contributed to their success or failure. This graph chart

is distributed by Mr. Percy A. Leason and will be sent to all art teachers who write in on their school stationery, asking for "Chief Factors in the Rise and Decline of Painting." Don't forget a three-cent courtesy stamp to cover mailing costs when you send your request to Mary Black Diller, 377 St. Paul's Ave., Stapleton, Staten Island 4, New York—be sure to mention *School Arts* in your request.

SUNSHINE COLORS IN A POSTER FROM "SOUTH OF THE BORDER"

come right into your classroom in this publication of the American Airlines, Inc., that shows a young Mexican couple standing in the sunlight and gazing into the sky as if to spot a plane somewhere in the "wild, blue yonder." A true study of the native costumes of Old Mexico, this poster measures 23½ by 30 inches and is a delight to the eye. The girl is wearing a gay printed red skirt and a white blouse blooming with appliqued flowers. A wide sash completes her costume and she has a red ribbon in her black hair. The young man is wearing an embroidered shirt, a wide sombrero tied under his chin with a bright cord, and across his shoulders is a serape that will inspire every art teacher, for it combines brilliant yellows, blues, reds and greens with subtle pastels in a symphony of harmony and contrast.

Send twenty-eight cents by postal note for your copy of this Mexican poster to Secretary, *School Arts Magazine*, 155 Printers Bldg., Worcester 8, Mass., before July 31, 1945.

MAP OF MOTHER GOOSE LAND

Here's something that the members of every art class and their teachers will really enjoy—a 17½ by 22½-inch map of Mother Goose Land pictured in vivid shades of red and blue set off by cream and black, and the white roads that wind through the countryside form the outline of Mother Goose in person! This wonderful land is bounded by the letters of the alphabet and numbers from one to ten and there's a child in each corner, peeking around a scroll that contains a favorite childhood rhyme.

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Dear Family:

The folders, maps, books, booklets, pictures and other items described above and in previous Family Circles are not published by *SCHOOL ARTS* nor do we have them in stock. Here is the way it works: Once each week all requests with the required remittances are forwarded to the sponsoring organizations. These institutions, museums, government agencies and companies mail them directly from their headquarters to you. I tell you this so that you may understand why remittance must accompany each request and why it takes at least three weeks to fill your order.

The Secretary

Between the Bindings

Bringing you brief reviews of the better books for your school and personal library

CREATE LIVING ANIMALS FROM CURVING LINES

Sounds like magic? It is a very practical kind of magic that you can create with your pencil and the aid of the book *ANIMAL DRAWING* by John Skeaping. A complete "one book course" in animal drawing, this book contains 32 illustrations, many of them in soft colors and mounted on one side of a page, with complete description of the drawing and principles involved on the opposite page.

ANIMAL DRAWING is a handy size, the seventy-nine pages measuring 9¾ by 7 inches, and every page tells you "something special" about animal drawing. Learn how to make a horse jump, how to create the proper texture to the camel's hair—even a comparison between the walk of a man and an antelope.

There are all sorts of animals to add to your classroom "painted Zoo" such as the Nylghai, an Indian antelope with a soulful look in his large, dark eyes, and the Okapi, a beautiful but weird-looking animal that lives in the dark forests of the Belgian Congo.

The author's enthusiasm for his subject finds an answer in your pupils, and animals will quickly come to life under their eager fingers with *ANIMAL DRAWING* as an inspiration and guide. Send \$3.50 for this "one book course" to Secretary, *School Arts Magazine*, 155 Printers Bldg., Worcester 8, Mass. Use the handy postal note.

YOUR WORLD IN TERMS OF A BRICK

explained in twenty steps to accurate perspective drawing and dozens of illustrations (from one to three on every page) that help you to "walk away" with this complicated aspect of drawing with complete understanding. The name of this 203-page book is *PERSPECTIVE MADE EASY* by Earnest R. Norling and the different aspects of drawing, such as horizon, vanishing point, eye level, height lines, center of interest, shade, shadow, and reflection are all explained in terms of familiar, everyday objects, such as the brick.

Stand on the railroad tracks with the author while he shows you the vanishing point where the tracks seem to disappear, the horizon where they meet, and the eye level where they seem to climb to the level of your eyes. With this simple but basic foundation, you are ready to take the next of the twenty chapter steps that lead to simpler teaching methods and greater understanding.

PERSPECTIVE MADE EASY is a wonderful text, and for interesting reading on the way we see our everyday world, it is "tops." For instance, have you ever stopped to wonder why we get so much pleasure from a ride on a Ferris wheel? It is due to the rapid raising and lowering of the "eye level," one of the basic concepts in perspective drawing.

For a vivid explanation of your world in terms of familiar objects, send a postal note for \$1.60 for your copy of *PERSPECTIVE MADE EASY* to Secretary, *School Arts Magazine*, 155 Printers Bldg., Worcester 8, Mass.

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MAY COVER

AT THE BEACH, a completely fanciful design inspired by the drawings of three First Graders. An effort was made by Mrs. Morton to use the figures and details of the drawings as nearly as possible, but to combine them into a composition suited to a decorative panel.

One aim was to retain the effect of transparency, overlapping of lines and scattered use of color so prevalent in young artist drawings.

Simple textures were introduced by the use of a pencil point stuck into the still soft Gesso, some by texture painted over hardened surfaces and some was carved out of the dry Gesso.

The use of small children's drawings for design is an excellent problem for older students who have run out of ideas or become too set on one style or subject. The designer should try to catch the uninhibited spirit and complete abandon of perfect detail that is the charm of little children's expressions in line and color.

• • •

Five hundred prints of STORY OF A TRANSPORT, the U.S. Coast Guard's motion picture record of its task in moving thousands of troops to the battle zones, are being distributed by the Treasury Department as a feature of the Seventh War Loan Drive.

Copies of the film are being placed with 16 mm. film libraries throughout the country and will be available for showing in every state. Selected because of its timeliness and unique treatment of an important war operation, STORY OF A TRANSPORT is one of several non-theatrical pictures to be used by the Treasury in boosting war bond sales.

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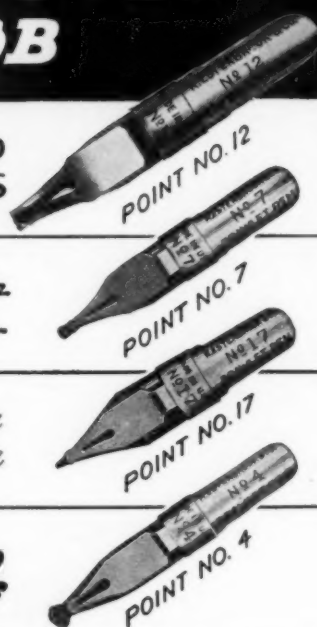
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INTRODUCTION TO THE MAY SCHOOL ARTS

★ Miss Jane Rehnstrand, Associate Editor, on the faculty of State Teachers College, Superior, Wisconsin, is the Editor of this May number of *School Arts*. She has, shall I say, an "uncanny" appreciation of Child Art which is demonstrated on every page of this magazine. She not only knows where to go to find interesting material, but she has a faculty of inspiring art teachers the country over to send her excellent examples of young children's work for reproduction. This month our contributors represent Alabama, Connecticut, Hawaiian Islands, Illinois, Indiana, Iowa, Michigan, Minnesota, New Jersey, New York, South Dakota, Wisconsin, and Ontario, Canada (to name them in alphabetical order).

★ The subjects contributed are as widely diversified as the geographical origin. "Little Joan Bergman," age five, page 290, all attention, has in hand and before her everything she needs to make her supremely happy. She is a worthy symbol of *School Arts* ideals, a smiling example of *School Arts* aims, a much more interesting "introducer" than the writer.

★ In this number, as you will see by reading the Contents page, are some very interesting subjects, not only illustrative of what children are capable of, but academic discussions of child problems.

★ Let these contributors tell their own story this month, having in mind an old-fashioned idea that we should be more concerned in creating and developing men and women first and artists second.

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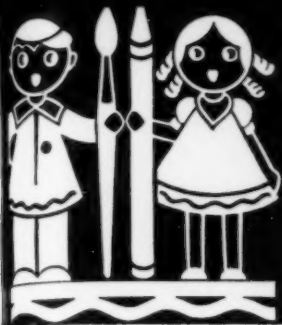
CHILDREN

by
Walter T. Foster

You will find in this book a simple direct way to draw children. -- Your dealer has it or send \$1.00 to

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LAGUNA BEACH, CALIF.

School Arts, May 1945



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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Edited by JANE REHNSTRAND, Associate Editor

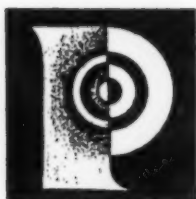
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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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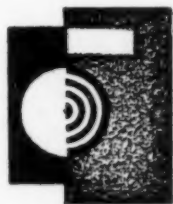


PROVIDED with paints of various colors and an ample supply of brushes, little Joan Bergman, age 5, 5502 Hyde Park Blvd., Chicago, Illinois, of the Bret Harte School Kindergarten, is ready to interpret her own little world.

FINGER-PAINTING PLUS

MARIE K. PRITCHARD
Indianapolis, Indiana

One arm movement to
make a rhythmic fish!



FINGER-PAINTING as generally known is that process in which a starch-like, colored mixture is distributed and manipulated on wet, glazed paper by the fingers, hands, and arms, using no tools.

The word "finger-painting" seems to the writer to be an example of inadequate nomenclature since painting with the fingers is such a small part of the activity; this despite the many articles which have been written concerning it.

A careful study of the subject which has been called finger-painting will disclose that in addition to fingers, the forearm, palm, closed fist, heel of hand, fingertips, thumbs, and fingernails may be employed to gain various desired effects. Muscles of almost all parts of the body are brought into play as the painter stands with feet apart, hip bones equi-distant from the floor, distributing the weight equally on both feet. The body is relaxed, with abdomen drawn well in,

and with the trunk free to bend at the will of the painter.

For a person interested in experimenting with finger-painting a cooked mixture of cornstarch, water, a few drops of oil of cloves, and coloring matter as desired, will result in a satisfactory medium, but the writer has obtained the most gratifying results with the commercial products.

Finger-painting has become popular in U.S.O. Centers, where it is a source of mental and physical relaxation and pleasure, and often reveals hitherto unknown talents among those in the service. It is also being used in hospitals for convalescents recovering from wounds sustained in the war. Here injured hands and feet are exercised and aided back to usefulness, and morale rises as interest in creation becomes keen.

Physio- and occupational therapists report most gratifying results with finger-painting, with spastic patients, neurotics and crippled children. It is



The Giraffes

These giraffes hear a noise. See them look. They are trying to find out what the noise is. They are surprised.

especially adapted to the latter because no fine muscular coordination is required. Handicapped children have been observed to pick a limp hand, drag it back and forth across the paper and gradually begin to exercise and strengthen the helpless member as they become interested in their work. Not only does this activity give physical exercise, but it helps build up mental health and well-being. Crippled feet are also permitted to exercise in the pleasant feeling finger-paint.

In schools for the blind there is enthusiastic reception of finger-painting. It has proven to be a medium of self-expression well adapted to the needs of these handicapped children. They derive pleasure from the feeling of the paint and the sounds produced by slapping the paper and squeezing their wet hands together. Moreover, it seems to give the teacher an opportunity to discover lacks, gaps and misconceptions in the child's thought, due either to lack of experiences or incorrect mental concepts derived from experiences.

Some colleges are using finger-painting in their art classes to dissolve inhibition and build up confidence of the students. They pronounce it a notable success in developing new and healthy attitudes toward art and an aid in arousing livelier appreciation.

In working with beginners in the Indianapolis public schools it has been found that the child seems to be in closer contact with this medium than any other picture-making activity. He becomes a part of his creation. He expresses great joy in manipulating the paint with fingers, hands, and arms. If he does not like

what he has made, a sweep of the hand makes a complete change, and he can begin anew.

Of course, not all attempts are satisfactory, but many results are beautiful. And there are other important results. In doing this kind of work the child experiences emotional release and physical relaxation, and a great sense of satisfaction in his achievement. Mixing colors becomes a delight and a source of wonder. Finger-painted pictures stimulate the imagination of the painter, be he old or young.

Recently, under the observation of visitors, a child was showing a picture of finger-painted birds which she had just completed. Her little friend standing nearby said, "I can tell a story about that." This is what she said:

"This is the mother bird and her little bird. It is learning to fly. The mother bird is showing it how. The mother bird brings worms for her baby. She has built a fine nest way up high in a big maple tree. They live up where it is safe and the cat cannot get the baby. They are very happy."

Children always love a story and it is a pleasant experience to see children gather around a big low table, and watch the teacher paint pictures while they make a story. The following is such a story with pictures made near Halloween.

The story was started with the first plate, in which blue was swept in for the sky, and some black was added for a hill. Some yellow was blended onto the black to indicate grass, a tree was quickly put in and then some of the black hill removed with a cloth.

Pure brown for a little house with a red chimney was applied, the children watching intently. None knew what was coming. A small patch of paint was removed in the foreground and in its place an orange pumpkin was applied, and foliage for the pumpkin vine was indicated.

A question or two: "Who do you think lived in the little house?" "What was growing in the garden?" stimulated conversation, and the story began to move along.

There was considerable discussion about a title and several suggestions made. "The Happy Pumpkin" proved to be the favorite, and was adopted.

This activity came early in the semester when the teacher of beginners was anxious for self-expression on the part of the little newcomers, and endeavoring to have all children participate in conversation. This means proved a very satisfactory stimulus, many timid children volunteering without realizing that they were talking alone. The story given by the children is here reproduced.

THE HAPPY PUMPKIN

Farmer Brown lived at the foot of a hill. He lived in a little brown house with a pretty red chimney.

Farmer Brown had many things growing in his fields, but nothing more useful than his little pumpkin. He was so proud of it.

Now the little pumpkin was not very happy, because he wanted to see the world. The birds and butterflies told him all about the things happening in the world. They told him about children going to school, and dogs and puppies playing in the fields.

The little pumpkin grew bigger and bigger in the bright sunshine. He wasn't very happy.

The farmer's animals wanted to eat the fine pumpkin but Farmer Brown built a fence around him so the animals could not get near him.

One day Mr. Fat Pig came along. He looked through the fence and said, "Yum, yum, yum! I want to eat you."

"No, no, Mr. Fat Pig. I am going to see the world some day. You may not eat me."

At last autumn came. Pumpkin was big and round and fat and yellow. He was ready to go and see the world. Farmer Brown looked at his fine pumpkin. "I know what I'll do with you," said Farmer Brown. "I'll give you some big round eyes, a funny nose, and a happy mouth, and make a jolly Jack-o'-Lantern out of you." And he did.

"And," cried Jeannette, "Now the pumpkin has eyes and he really could see the world."

And so, on Halloween, Farmer Brown gave the big Jack-o'-Lantern to Tommy Price, across the road. Tommy put the Jack-o'-Lantern on the fence, and put a lighted candle inside of him—and he looked and looked to see what was going on in the world. He was very, very happy.

Another way in which to create enjoyment in finger-painting is in the auditorium instead of the classroom. Under the writer's direction a bulletin board was filled with lovely finger-paintings made by the children. Every child who had not taken part in a previous auditorium was included. Even the shy child, encouraged by the fact that his painting was upon the bulletin board, was willing to tell something about it.

Each child decided what he would say about his work. No speeches were memorized as spontaneous conversational participation was desired. One child told how we learned about color mixing. One told about Mr. Bushy Tail, the squirrel that nests in a schoolyard tree (one of their favorite finger-painting subjects), whom they feed and watch from the windows. Several children made finger-paintings on the stage at a low table, while the rest of the program went on, and finished the little auditorium by showing and telling about their work to the audience.

Whirling Winds

See the winds whirl!
See the little leaves
blow! W-o-o-oooo!



Birds Singing

These birds are happy. It is spring. They are singing.



Children at Work

Water Garden

(Expression to music)

This garden is away down under the water. It is dark down there. I wonder how they grow.



Finger Painting



This activity afforded the beginners an opportunity to show and tell other members of the First Primary group some of the things which they were doing, and to feel that they had something to contribute to others, as well as to experience the responsibility and sharing which comes with carrying out a simple program on the stage.

As the writer reviews the work in her own thought she is conscious of the word *happy* or *happiness* coming from the children. She finds that finger-painting gives constant joy and that this emotion is expressed in the finished products, and is present in the expression of the children over and over again. She finds, too, that a short session of finger-painting relaxes tired, taut little nervous systems, and brings refreshment for some new effort.

It is the ideal medium for the small child to express his individuality, and work freely, unhampered by directions and suggestions from his teachers or elders.

The illustrations here given are examples of pupils' work, with their group interpretations of their pictures.

UNDERSTANDING THE CHILD THROUGH ART

MYRA J. INDRIKSON, New Jersey



IT WOULD not be desirable to endeavor to understand the child simply through the final result of a given art activity. With this thought in mind one must be conscious of the child's general emotional character, and intellectual traits which add to the summation of the personality as a whole and then apply this knowledge to the observations of the child's activities throughout his specific creative enterprises. In such manner one may be able to interpret his behavior patterns more reliably. Since art does not limit the child in expression and reaction as many other subjects might, certain personality traits may readily be observed as the child initiates and carries through his activities.

The following thought questions may be kept in mind in order to attempt an understanding of the child's reactions to certain mediums and experiences:

1. Are his brush, crayon, or general strokes and movements wide and unhampered by possible innate inhibitions; or do they tend to be cramped and uncertain as indicative of possible frustrations?
2. Is the child afraid of his own possible creativeness in such manner that he tends to produce "stereotyped" imitative results or is he free from the fear of his own feelings of inadequacy? The teacher may readily observe such frustrations as she observes the child at work as well as through her review of his final product.
3. Does a child lack conviction that what he has to say is worth putting down to such an extent that he withdraws from the experience and attempts to evade the activity?
4. Is the child so emotionally unstable that he cannot complete his original ideas and rather begins several ideas only to discard them all before completion?
5. Is he afraid of color—afraid of being conspicuous? Does he endeavor to keep everything systematically subdued for fear of creating an offense in spite of a deep-rooted drive to do otherwise? Might this be indicative of a type of thwarting that the child has undergone somewhere? Does this same trait color his general reactions to life?
6. Is the child emotionally and intellectually immature to the extent that it may be manifested in his reactions to materials and their subsequent use? How does he react to guidance in their use?
7. Does the child display initiative and imagination in his attempt to portray an experience or emotion, or does his attempt at creativeness tend to be realistic and always completely practical? Does he lack the ability to appreciate the aesthetic value of fanciful with realistic or does he live in a narrow academic world which shuns all but the completely realistic?
8. Does he have fun in experimenting with different mediums or ideas or does he withdraw from anything new and different? Might not this same trait play upon his ability to adjust to new situations in life?
9. Is the child so extremely imaginative that it may possibly prove a disadvantage in normal living? Such a child may be able to create many beautiful things artistically but be unable to face reality in other walks of life. Creative art might well become a wholesome

outlet for this excess of imagination and produce a more emotionally sound individual.

10. Does the child, through wholesome guidance, unfold emotionally, and constructively improve his artistic recordings of experience? Do these adjustments help in overcoming other maladjustments?

11. Does the child display a wholesome appreciation for his own achievements in the realm of art?

12. How does the child react to beauty or ugliness in their various manifestations?

13. Have successful experiences in art helped the child build up a confidence in other fields or has it compensated for another deficiency?

14. May not the rebellious, materially handicapped child be understood better if one were to learn through art experiences that he craved a chance to express himself as he would like to be?

15. Does the problem child express any subconscious yearnings by means of creative art experiences?

The foregoing are only a few of the implications that may be attached to the constructive guidance of art experiences for children. In order to make these implications become practical, the teacher must subjectively give much thought to these reactions in each child and attempt to apply the resultant knowledge to wholesome, constructive channels in understanding and guiding the child as an integrated individual. However, she must never attempt to indoctrinate any child with her idea as to how he should express himself in the creative sense. Rather, she should guide him toward means and methods which will enhance and broaden his artistic experiences and environment so as to influence him to select finer, richer and more attractive methods of expressing his personality.

Certain specific cases in my experience may be cited which exemplify how art has possibly helped in the understanding and guidance of the child.

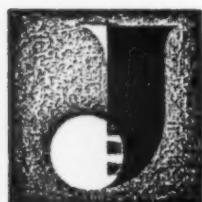
1. The child who could not read but who was normal socially did not graduate from his imaginative stage of telling what were realistic falsehoods concerning his experiences. When it became apparent to him that his artistic expressions were not only pleasing but portrayed an avenue for successful, wholesome expression he gradually grew away from his tendency to produce tales of imagination as truthful experiences.
2. The withdrawn child who displayed his sense of uncertainty and inferiority by cramped uncertain expressions in art, but who, as his personality unfolded, displayed his newly-found confidence in larger, bolder, freer expressions in art.
3. The child who became anti-social because of his intellectual inferiorities but who responded wholesomely to society when he received a degree of success through participation in art experiences.
4. The older child who lacked finer muscular coordination who through primary art experiences improved this technical skill and gradually created form and meaning to his attempts.
5. The erratic child who found a healthful, emotional outlet by means of creative art.
6. The child who expressed himself beautifully in color and line when he did not possess other normal facilities for expression.

PAINTING PICTURES

JESSIE TODD

Instructor of Art
Laboratory Schools of
University of Chicago

Tempera paint is the favorite medium of the children in the Elementary School of the University of Chicago. They like to paint on paper of different colors. Jo Jo has chosen white, and Gail red paper



JO JO paints on her picture (Illustration 1). Jean called to her and asks if she has any suggestions for improving her painting (Illustration 2). In the modern school today children need to be free to walk around, to talk, to evaluate their own work and

the work of others. The art period should not be hurried. We experimented in our school with the length of an art period. We found that 45 min., 50 min., and 60 min., were better than 25 or 30 min., with classes of children 8 years of age and older. The short periods had these disadvantages:

1. Class after class came to the art room for 25 minutes each. The children no sooner got started than it seemed time to stop.
2. The teacher had to urge the children many times to pick up. They were so interested that they risked not listening to the teacher as a better procedure than picking up on time.
3. They were late to the next class.
4. The next group came into the art class before the first class had left the room.
5. Confusion was the result.
6. With many half-hour classes coming to the art room in one morning there wasn't time enough to get

the paintings from one class dry before other children arrived.

7. Paintings were laid under tables, on top of other tables and filing cases, etc., to dry.

8. Children really didn't have time to do anything well.

9. They lacked courtesy for they hurried to the class and in the class.

10. The teacher was more of a timekeeper than a teacher. She had to think of the clock continually in order to get the children out on time.

Now for some of the values of the longer period:

1. The children felt leisurely. They had time to tell the teacher something casually as they came into the room.

2. They had time to be pleasant to each other, asking such things as "What are you going to do today?" "Are you going to model or paint?" "Shall we make an exhibit of designs together using all sorts of paper of different colors?"

3. They could take their work out carefully and had time to look at some new things on the bulletin board.

4. Since the period was longer the children accomplished more and were better satisfied with their results.



Jean holds her picture and asks Jo Jo how she likes it. Children often get valuable suggestions from others. A child enjoys getting praise from another child she admires.

5. The teacher did not have to urge them to go. They had been there long enough and were glad to put their work away and go.

6. Having fewer classes in the morning there were not as many wet paintings to take care of and the room didn't give one such a cluttered feeling.

We experimented also with the number of children in a group. We found that 15, 16 and 17 in one group was better than 20, 25, 30, 35 and 40 for these reasons:

1. When children walk around, talk, choose mediums they wish, mix paint at the sink, pour paint from a large bottle to a small one, they get along better when there are fewer in a group.

2. When there are 15, 16, 17 or 18 in a group the problem child too often ceases to be one for he has room enough to sprawl around, kick his feet now and then, spill paint without spilling it on another child, and feel at home. His disposition is pleasant.

3. The room is not as excited as it is with many personalities trying to do things in one class.

4. The children can get more individual attention when the class is not too large.

Another point on which we have experimented. Children do better work in the art room than they do in their classroom for these reasons:

1. In the art room no space is used for books, plants, maps, etc. Every inch is used for clay, paint, and other art materials.

2. If paint is spilled in the art room no one scolds. No books are spoiled. It is an everyday occurrence. The floor may look pretty messy by Friday but it will be washed on Saturday.

3. The bulletin boards in the classrooms are used for all sorts of things from spelling papers, science pictures, magazine pictures, and maps. A very small space is used for art pictures. The art room has much bulletin space all of which is used for pictures. Children love to see their work pinned up. They learn by having it mounted where they can walk off and see it at a distance. They often make such remarks as these:

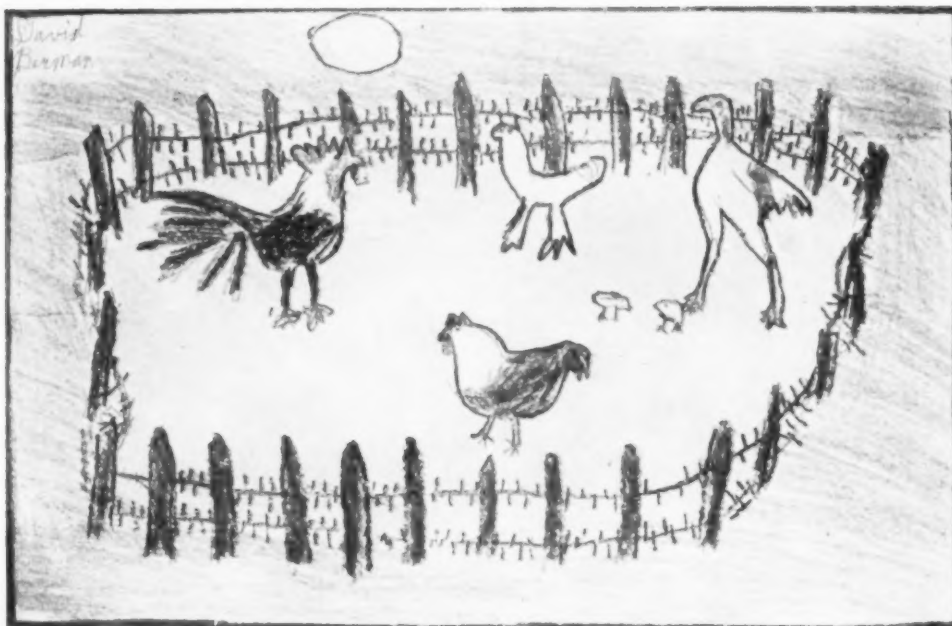
"It looks too light. I'd better put some darker paint on it."

When Nancy made the picture of the house by the tree she decided to add the light and dark strokes after it was pinned up.

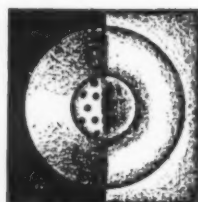
The child who made the picture of the Mexican man looking down at the girl added the broad dark lines after she had seen it pinned up where she could walk off and look at it from far away.

CREATIVENESS OF THE CHILD . . .

LORRAINE GOFF LeSUEUR
Director, Children's Classes
at the Walker Art Center
Minneapolis, Minnesota



The Farmyard
by child aged 7

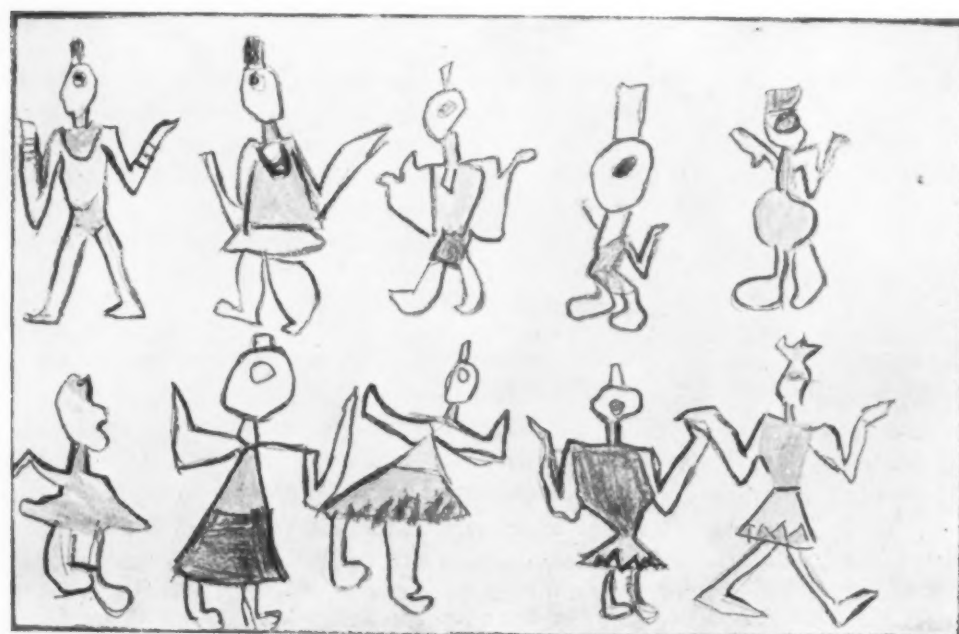


ONE of the unknown quantities in the Art World is the understanding of the creative efforts of the child in painting and drawing.

In one of my classes last year, an eight-year-old boy drew a picture of a little girl picking an apple; he made the apple twice as large as the little girl's head. Why, in children's pictures, should the apple the little girl is picking be larger than the little girl? Some years back, such a situation was naggingly corrected by the art teacher; but now we are beginning to realize that, to the young artist, the apple is far more exciting and important than the drawing of the little girl. Children are not born realists—they would rather use their imaginations than work realistically.

Many of us are beginning to realize that design, rhythm, and color used imaginatively are more important than factual photographic representation. Of course, ideally, no one but an artist should teach art. There should be no such thing as a standardized system of art instruction. Every one is born an individual, and must be approached with a special understanding of his particular problem.

When working with the young child (between six and twelve) I believe it is wrong to interfere with his mental image by telling him how to begin a picture. The self-creativity of the child may easily be hampered by the adult mind. After the child has put down his own idea of the theme, it is then time enough for the teacher to give assistance in furthering the development of the young artist's original plan. It seems



Egyptian Art
by child aged 4

Children's Art Class studying pictures in the Gallery

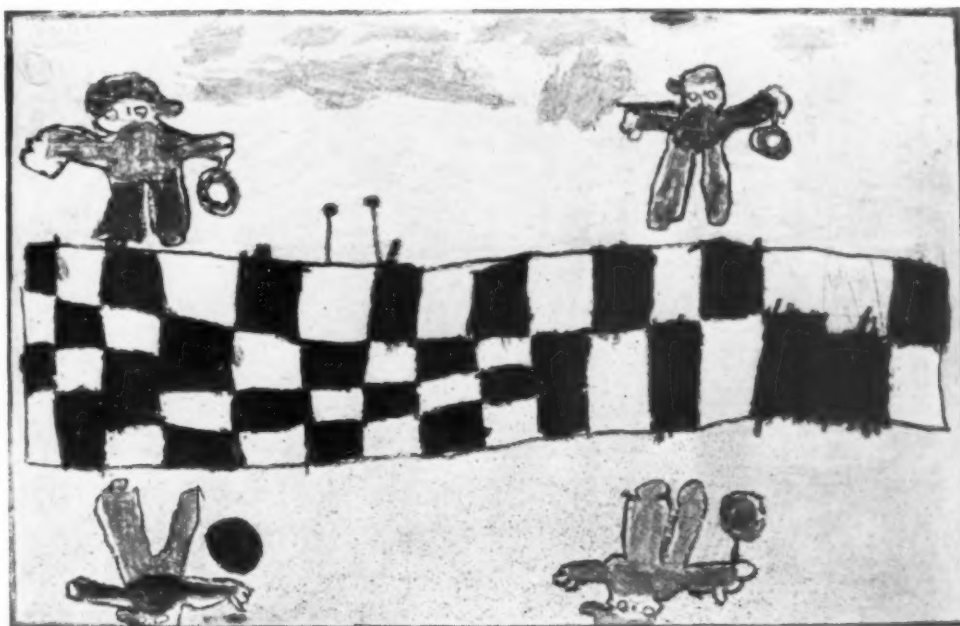


to me that presenting to the young mind the theme—the idea for a picture, is one of the most difficult parts of the teacher's work. That idea must be presented enticingly—it must kindle imagination and enthusiasm, whether the theme is "Imaginary Worlds" or "What I Did This Summer."

Much depends upon the personality and creative intuitiveness of the artist in charge to see that each young individual has the confidence of freedom to express himself. Perhaps because of bad previous teaching, many children do not trust their own ideas and seem perfectly helpless without being told exactly what to do. It is of vital importance that self-confidence be stressed. All children have a natural sense

of design and rhythm, providing they haven't been previously exposed to poor teaching. The one thing we all seem to be born without is a sense of color, and that can be developed only by constant discussion and advice between student and artist.

When Archipenko said, "Art begins where Nature ends," he made a statement that all young people understand intuitively. In the face of the fact that I will have quite a few battles to defend this statement, I insist that Nature's colors, arrangements, and compositions are haphazard, and, in many instances, in remarkably bad taste. Only children and advanced artists have the feeling and freedom to express Nature in a personal and creative manner.





Left: Age 11 paints his reaction
to Shostakovich's First Symphony.
Water color



Portrait. Age 12
Tempera paint



Left: Illustration II
Circus. Aged 6. Crayon



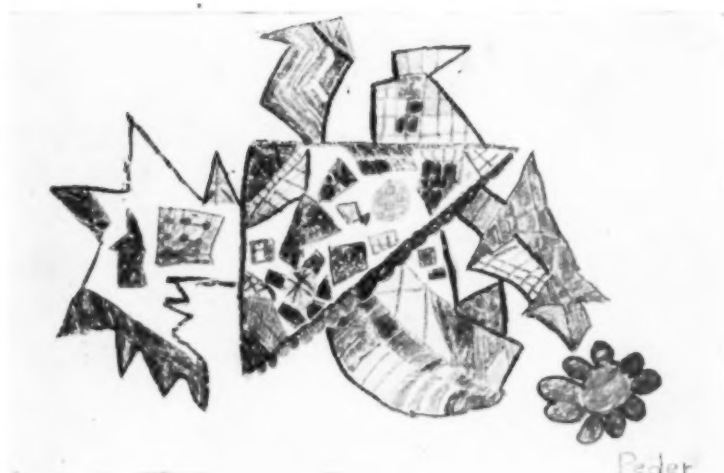
Africa Animals.
Age 11. Crayon

CHILDREN'S CLASSES at WALKER ART CENTER
MINNEAPOLIS, MINNESOTA
Lorraine Goff LeSueur

Right:
"Other Worlds"
Age 11



Below:
"Abstractions"
Age 7



Masks by child. Age 12



Left:
Demon Dancers
Child, age 9

A TRIP to the Roundhouse

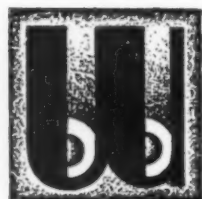
ELIZABETH N. CASTLE

First Grade Supervisor

Superior State

Teachers College

Superior, Wisconsin



WHAT a thrill! In order to clarify concepts and aid the children of the McCaskill first grade to build a freight train, we walked to the Soo Round-house. A guide showed us over the entire place and patiently explained everything to us. Each child was given an opportunity to climb into the cab of an ore engine. The various throttles, dials, and gadgets were explained to their satisfaction.

The turntable proved intensely interesting. The guide demonstrated how this could be turned so that an engine, coming onto it, could be run into any of the many doors of the shed for repairs.

Hooper cars, box cars, work cars, repair cars, and a caboose all were inspected and differentiated for the children's understanding.

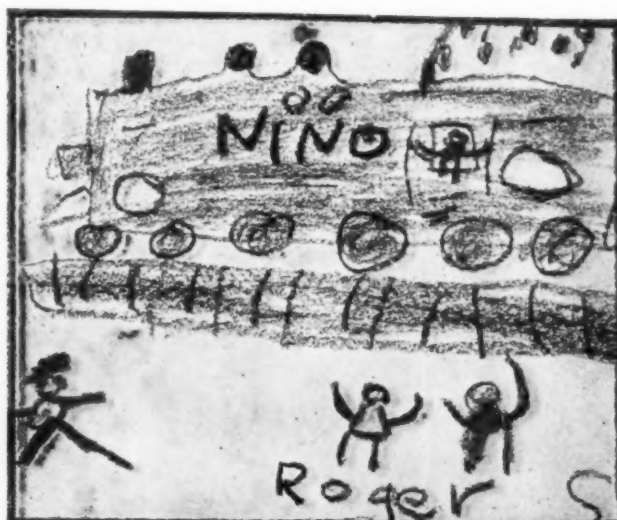
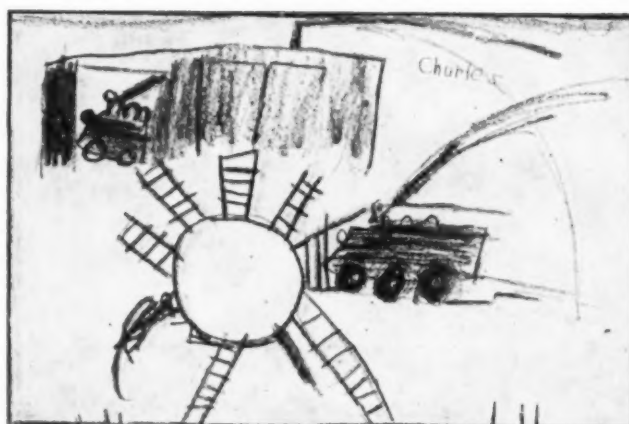
After walking through the yards, repair shops, and machine shops, the children asked intelligent questions which were answered by the guide.

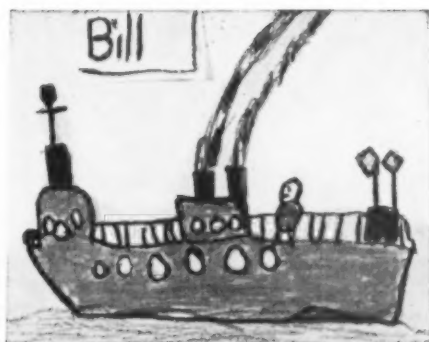
Upon our return to school we discussed what we had seen and how we could make use of our new knowledge. The children wished to draw pictures of the things which impressed them the most so that they could better explain to their parents what they had seen and also could use as plans for the building of their train.

It is interesting to note the varying interests of the children, from the purely social—the group walking to the roundhouse, to the highly mechanical—the inside of the cab. It also is interesting to see how the children really understood proportion, as is demonstrated by picturing themselves, and the teachers, by the large driving wheels of the engine.

The children's desire to draw what they had seen proves that they turn to art not only for pleasure, but to help clarify conversation, and to make plans. Some of the pictures were sought by the children again and again to aid them in constructing their train.

Excursions enrich experiences, build concepts, and prove points which have been discussed. Drawing what they have seen establishes what they have learned and helps to clarify meanings and language.





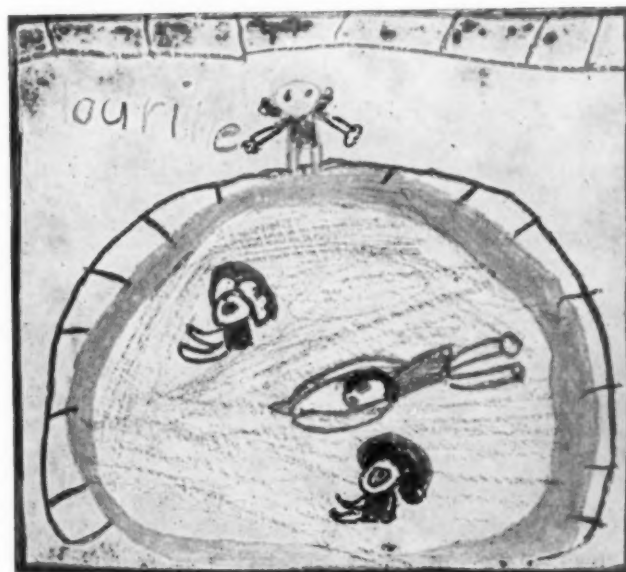
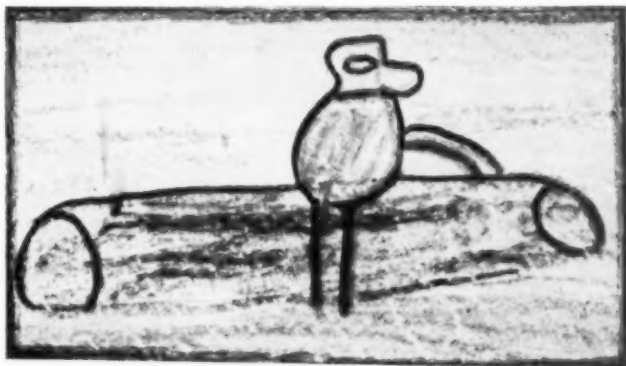
SEEING BOATS

ELIZABETH N. CASTLE

Supervisor, First Grade
McCaskill Training School
State Teachers College
Superior, Wisconsin

and JEANNE BACKUS

Student Teacher



Swimming Pool on the Boat

PRETEND you lived long ago and were standing on the bank of a river. You wanted to cross but there was a wide stretch of water. What would you do?

"I'd swim across," suggested Alan.

"That would take a good swimmer. If you couldn't swim, is there anything that you might see in the water to help you?"

"I might see a log, it floats," said Donna.

"That is probably what the man who made the first boat noticed."

The children of the McCaskill first grade continued the discussion of how a log was used as the first boat. Suggestions were made for propulsion, for example: kicking the water as in swimming, and paddling with the hands. Improvements were presented which paralleled the descriptions of dugouts.

"A log would be awful heavy," said Jack.

"Well, if they dug out the middle it would be lighter," reasoned Bill.

"Sure, and a man could sit in it, too," added Richard.

"Do you think you could find something other than your hands to make the boat go faster?"

"I can push a boat with a stick," explained Claudette. "People use paddles, too, and oars."

Pictures of contemporary uses of the primitive type of boat in Africa were presented. An eighteen-inch model of an early Mohammedan pirate ship aroused much interest. The bright sails, the row of oars, and the tiny ladders attracted attention.

Finally Terry exclaimed, "It's got guns!"

The use of ships in war was discussed and pictures of Viking ships fulfilled their curiosity. The children's knowledge of the power of wind stimulated the recommendation that sails be added to the boat. Pictures were presented in sequence of development, and as each illustration was shown, a remark was made on the added number of sails and signs of increased seaworthiness.

When a new form of power was suggested, the children, with their knowledge of Lake Superior ore boats and their science lesson on a model steam engine, concluded that steam could be used. They asked in surprise why the early steamboats had both sails and a steam engine, as they studied the pictures of the *Claremont*, *Fulton's Folly*, and other pioneers in steam driven ships.

At the conclusion of the discussion of early methods of water transportation each child illustrated the type of boat in which he was the most interested.

The following lesson presented an imaginary voyage on a luxury liner. A port of embarkation was chosen on the Atlantic coast. Each phase of the trip was created in fancy; as the train ride to the port, walking out on the pier, and going up the gang plank. The children decided they would like to see their state-rooms first. Pictures of the interior of a modern liner accompanied an imaginary tour of inspection. Varied comments showed keen observation.

"Oh, boy, is that a big swimming pool! Is that on the boat?" questioned Alan.

"Do the children have a playroom all for themselves?" inquired Charles. "It would be fun to swing. I'd like to go down on that slide, too."

The playroom proved to be the favorite subject for interpretation at the conclusion of the lesson.

"Yesterday we pretended we went for a trip on a big passenger ship, but we could have gone on a different kind of a ship, a freighter," was the introduction to a discussion of cargo liners and tramp ships. Aids to navigation, such as buoys, storm warnings, lighthouses, fog horns, and the work of the Coast Guard were also presented.

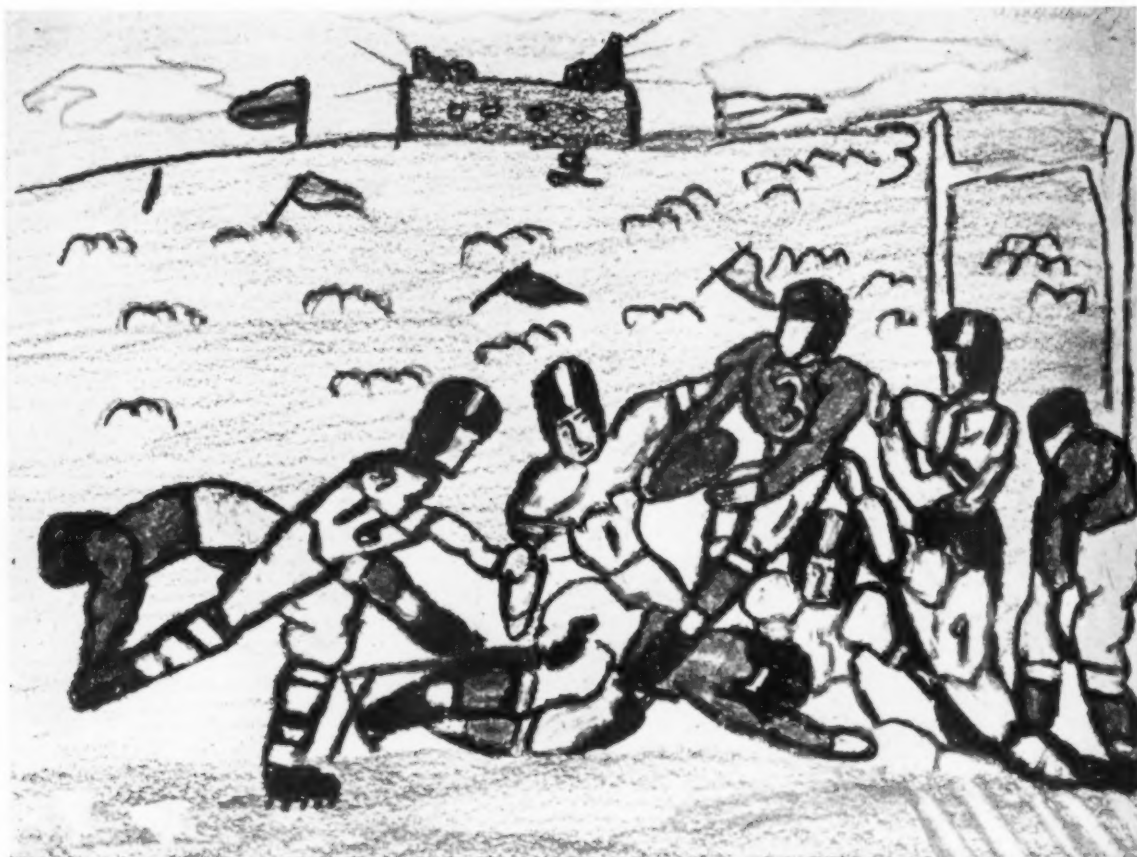
Children's drawings were collected each day to keep a record of the study of water transportation, a phase of the general unit of transportation. These were then arranged in the correct sequence and motivation was given for the construction of a group book.

"We have all these pictures you made to show how people travel by water. What could we do so other people can know about water transportation, too?"

"We can put them around the room," suggested Diane.

"That would be a good idea, but what could we do to save them?"

(Continued on page 9-a)



SKETCHES by ARTHUR KIMBALL

MYRTLE E. SELL, Art Supervisor
Oshkosh, Wisconsin

These two pictures are a sample of the type of drawing constantly being done by Arthur Kimball, third grade pupil of Miss Ruth Duenkler, Merrill School, Oshkosh, Wisconsin. We believe that Arthur has an unusual amount of talent; his pictures showing force, balance, color planning as well as good design. His groupings represent actual plays and players that he has seen.

ART FOR THE CHILD'S SAKE

KATHERINE Z. MOYLAN, Troup Junior High School, New Haven, Connecticut



CHILD ART plays an important role in the life of our youngsters. Long before a child is able to express his feelings by means of words, he is doing it by way of the creative arts.

We know that a pre-school child expresses himself through play.

Any kind of play for the child is a form of art and if we give children an opportunity to use art materials for expression in their play, it seems to open in them a tendency to "untaught" fundamental abilities of art expression. We must apply this knowledge of the fundamental form of expression to a greater degree.

The term "creative art" is too frequently interpreted to mean that the child should be allowed to work without interference. If the child is to progress, he must receive constructive criticism.

Every child in school now will not be an artist, and we do not want that. However, all will be consumers and it is just as important that we have intelligent buyers so that the quality of design in our arts and crafts will be improved. A child's art education should start at home with his parents. He begins by scribbling, making pictures of himself, his parents, and pets. He makes mud pies, builds forts and castles in the sand. Later the boys make aeroplanes and the girls dress paper dolls and make pictures of "beautiful women." Every child likes to dress up and parade around. He likes to adorn himself with pins and buttons and draw pictures on his jacket and raincoat. In all these activities, he is trying to express himself.

Lack of sympathy and understanding on the adult's part can curb this desire to create. Encouragement is vital. Parents with a lack of understanding are apt to be unappreciative of the child's creative efforts. Overpraise, on the other hand, may have a similar destructive effect. For a child to win a prize when very young is almost always fatal. The parents sometimes place too great a value on such an award, because they do not understand the project, the contestants, or the judges who make the awards.

Children were doing Surrealism long before grown-ups made it a formal art movement. If you cannot understand the work of a four-year old artist, sit down with him, and he will explain all that is happening in the picture. In our modern art galleries, men and women are being paid good salaries to explain to a gaping and mystified public what the artist has to say.

If this free expression could be kept alive as a child reaches maturity, it would be evidenced in his later work. The child too often gives up because it is considered childish to draw, or because this power is not encouraged. Design is not always decoration on paper and should not be taught as such. It is a sensitivity to rhythm, line, color, form, and space. Children have a natural sense of design. If a child is allowed to copy or use paper models to trace, his work becomes

trite and commonplace. It is sure death for any creative ability he may have. A school that displays in its windows candles at Christmas time, for example, all made from one pattern, exactly alike, is telling to the world at large just how antiquated and stunted their methods of teaching are. The teacher who demands drawings or models in clay to be all one size, shape, and color is guilty of undermining the child's independence and self-confidence. The value of correlation with other studies can be over-rated. The Social Studies teacher, for example, wants an accurate drawing of peoples or places. To do this work, the child must naturally go to pictures, as he cannot possibly know what these peoples or places look like. This results in just copying what he finds in his history book or in the *National Geographic Magazine*. Unless the child is allowed to create something of his own, after the research is done there cannot be any artistic value in it for him. The Science teacher demands a precise drawing for his subject, and again the problem results in nothing but copying. Imposed adult styles and techniques are obstacles to the further development of his design sense. A child's work should not be judged by adult standards, or looked upon as a finished work of art. The charm and naïveté of a child's work is something to be envied by any adult. Experiences of trips to the country, the barnyard, or zoo, as well as music, dancing, stories, poems, sports, or the theater are all rich sources of inspiration for art expression.

The older children find stage-design very appealing. Take a simple story they know well, and allow them to rewrite it, bringing it up to modern times. Let them write some music for it, design and make the costumes—the more fantastic the better. The same treatment may be encouraged in the scenery. It is free play for the imagination from start to finish. This is one phase of art where every kind of materials may be used. Let the pupil go as far as he wants, and he will say in later years that he never had more fun in his life; it is an experience remembered and cherished.

The art teacher is aware that she cannot teach and evaluate child art as adult art, but asks herself first of all if the child enjoyed the activity. Is he able to express himself freely? Is he developing courage and initiative to go ahead on his own? Her job is to teach him to think for himself, and not be afraid to express what he feels.

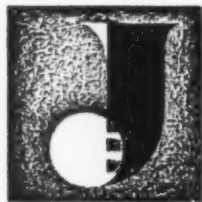
The children of this country are entitled to as good and as efficient an art training as we can give them.

If parents and teachers considered art as important as any other subject in school, we would have better adjusted pupils and perhaps a better world.

One hopes that this early training in the arts may change our present era into a period of higher culture and a better understanding of everything that art in life may mean to us.



Eugene Brefka



JUST where, or when, block printing originated is not known. However, it has been quite definitely established that the Egyptians used the process thousands of years before Christ, that the Chinese used it shortly after paper was invented, and that they passed their knowledge on to the Japanese, who in their more cultural years, developed it skillfully until it became their national mode of engraving. We shall, therefore, be speaking not of a new form of art, but of an old one which seems new to our students.

Though the making of a wood block water color print by the one block method varies considerably from the complicated multiple block process of the Japanese, it is an adaptation of it and is a project within the scope of the beginning high school art student, one which has proved an interesting and valuable educational experience, I believe, to many of the students in our school. Having gone through the experiences encountered in making a flower block print, for instance, the student has gained a better acquaintance with flowers and flower structure; developed a closer observation of nature and a readier response to the beauty that surrounds him. He has acquired a better understanding of drawing in perspective, of creating a well designed composition, of carving in wood, of using water colors, of printing and mounting a picture. He has developed many skills by the wayside, as well as patience in seeing a process all the way through. In the end, he has tasted the joy of accomplishment; his morale has been boosted, and he has eagerly awaited the day when his masterpiece could be taken home to be admired by all of the relatives and friends.

Colored block prints may have almost anything as subject matter; be representative, abstract, or imaginative in composition. To demonstrate the process, however, I shall use a flower print as an example.

First of all it is well to see that all materials are on hand to begin with, or be reasonably certain that they may be obtained as needed. The process of making a block may be divided into four

COLORED BLOCK PRINTS

ELSIE DUNCAN, Art Instructor
Northeastern Comprehensive High School
and
MABEL ARBUCKLE, Director of Art
Detroit, Michigan

The Design: In making the composition, one must adhere to the rules used in making a good composition for any purpose, that is keeping nice relationships between the background and foreground spaces and adhering to rules of balance, harmony, subordination, etc. In addition, he must realize that wood has limitations of size and texture and his design must be adapted to fit these limitations. The design must be simplified, unnecessary details eliminated, and small details enlarged, lessened or conventionalized to suit the medium. If background spaces are to be printed in color, a borderline or lines should enclose the design.

sections: (1) Making the composition; (2) Preparing the block for printing; (3) Printing; (4) Mounting.

The Block: Use cedar, white or sugar pine. When the design has been completed, it is time to prepare the block. Saw off a piece of wood, making it long enough to extend an inch or so beyond the composition at each end. Sandpaper this to a nice smoothness, being careful to make all strokes go back and forth in the same direction as the grain of the wood, unless a cross hatching effect is desired for texture in the print, in which case the sandpaper may be drawn carefully across the grain in even strokes. Round off all top edges with the sandpaper also, so that they will not cut or mar the printing paper.

Trace Design to Block. When this has been completed, trace the design onto the board. A simple way to do this is to blacken the back of the design with a pencil, tack it to the board, black side down, and trace over the top lines with a pencil. Some precaution must be taken in doing this to keep the block from becoming soiled or damaged. Thumb-tacks should never be placed within the designed area, as the hole marks will show up on the print. Finger and smudge marks also print, so it is well at all times to keep a sheet of clean paper between the fingers and the board. While tracing, keep a sheet of paper between the blackened paper and the board, exposing only the part which is being traced at the time. Rest the hands or fingers on the protected areas only. In tracing, press the pencil down only hard enough to make a light line on the wood, but not hard enough to sink into the wood.

Carved Lines. A small sliver of wood, carved out on all the lines of the design, leaves white embossed lines on the print, emphasizing the details of the composition in an interesting way. Similar lines may be used for veins, or little ridges in flower petals, if desired. To make these lines, grasp the well-sharpened knife firmly, and while holding it in a vertical position, cut straight down on all lines to a depth of approximately one sixteenth of an inch. Now hold the knife at an angle of about forty-five degrees and cut out a very narrow V-shaped sliver by cutting slantwise toward the vertical cut on every line. For nice cutting, attempt to draw the

knife the full length of each line before removing it from the wood. Cut lines may be kept at an approximately even width if desired, or may be slightly widened to emphasize various points. The knife must be kept sharp at all times, or it will bruise the wood instead of making a clear cut in it.

Attach Paper to Block. When the carving is completed, attach the printing paper to the block to be ready for the painting and printing. To protect this paper from soil and wear around the edges, place a fold of wrapping paper over each edge, wide enough to extend in, almost to the design area on both sides of the printing paper. Paste it to printing paper at the very edge of the printing paper and at the center crease of the folds, allowing the loose flaps of paper to extend inwards. Place a small pencil mark at the center edge of each side of the paper as a key mark for printing. Similar marks should be placed on the edges of the board marking the center of each edge of the design. Lay the paper on the desk, turn the board upside down on it, matching the pencil marks. Carefully fold the extending edge of one side of the paper over the side of the board and attach it securely to the back of the board with thumb-tacks. Turn the board right side up with the paper on top and the attached side away from you, and proceed with the next process.

Printing. The texture of second or succeeding prints from the block are usually finer, though careful work on first prints usually produces good results.

Mixing Paint. One may make a print by immediately painting the block piece by piece and printing piece by piece as painted, or the whole surface of the block may be painted as desired and allowed to dry, then repainted piece by piece, and printed piece by piece. The latter method produces a print stronger in color. Children usually take more than one period to print the background spaces, so it is well to mix enough paint for this purpose and store it in a tightly sealed bottle to use as needed. Dark values for backgrounds are difficult to handle, as they become sticky quickly and cause the paper to adhere to the board. The addition of a little glycerine to the paint proves helpful. It is also difficult for children to get large background areas printed before the paint becomes too dry and it seems permissible at this spot for one child to help another print. Flat, simple backgrounds, with only the wood grain showing on the prints, I think, make the best contrasts for flowers.

Painting Block. To paint one piece of the design, enough water color paint is taken up on the brush to cover the entire piece, is painted on quickly like a wash, doing the center part first and around close to the edge last, as the edge dries fast. Remove the surplus water at one corner, being careful that at no time paint gets down into the carved outlines. Allow the paint to sink into the wood until the glossy surface just disappears.

Paper Placement on Block and Printing. Place the left hand against the front edge of the board and grasp the edge of the paper with the right hand. Pull the paper tightly toward yourself but keep it from touching the board until it is adjusted so that the center mark on the edge of the paper appears directly above the corresponding mark on the board. Lower the paper and hold it tightly in position until the left hand is moved to a position on top of the paper and to the left of the piece to be printed. Hold the left hand firmly there until the piece is printed.

To print, rub the fingers over the spot to soak up excess water, then grasp the spoon or burnisher and rub the bowl of it, with firm



Mary Ruffino

strokes, back and forth in the direction of the grain of the wood, over the spot until the pattern shows up slightly on the back, then rub firmly around the edge two or three times. Turn the paper back and proceed in the same manner with the next piece and so on until all are finished. One printing may be superimposed over the top of another, if each is allowed to dry thoroughly between the various printings.

Note: Use Koshi paper of heavy quality, strong soft water color paper, or Saxonet paper for printing.

Other Methods. Another method used on flowers, leaves, etc., is to paint a section in on the wood, as if one were making a water color study on paper, introducing all the colors desired at one time, before printing. Still another method is to print the entire surface with the lightest color and then superimpose the other colors over the top in successive printings. Never attempt to patch areas that you wish to be flat, and remember that a second coat of paint or a second printing always darkens the area.

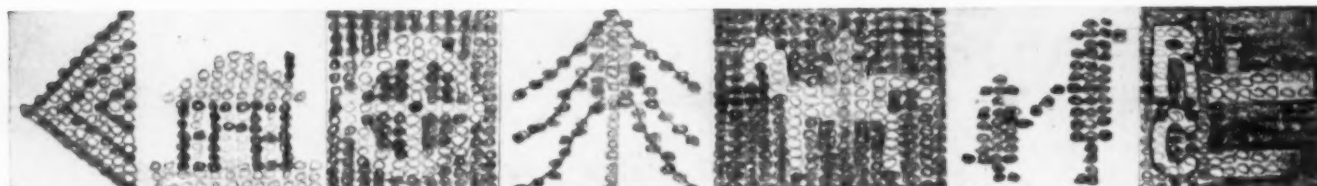
A different type of print can be made by omitting the carving operation, using a much dryer brush for painting and in the end printing a thin dark line around the design for decorative effect.

Mounting Prints. Commercial houses and exhibition committees have various restrictions regarding the size of mats used for mounting prints, but all seem to feel that an inch border, at least, of the printing paper should show around the inside of the mat, so the opening should be cut large enough for this purpose.

Pupils who make an attractive design and print usually find a ready market for the sale of their prints as they are popular for interior decoration schemes of today.

STORIES in BEAD PICTURES

GRETA LAGRO POTTER, Superior, Wisconsin



IT IS FUN to design and make pictures with tiny seed beads in rainbow colors. For practice an Indian pattern can be copied but there will be more pleasure in making pictures which mean something to you. This can be done easily enough.

The materials needed are a loom, some strong linen or shoemakers' silk thread, number 20 needles, assorted colored beads, and some design paper.

For a bracelet or a short headband a strong cardboard box can be used instead of a loom. To hold the thread in place little cuts can be made about $\frac{1}{16}$ -inch deep and $\frac{1}{16}$ -inch apart on opposite sides of the top of a box. However, it is easier to work with a real loom if something longer is to be made. If design paper is not easily obtainable it is well to remember that the dimensions of a bead are $1\frac{1}{2}$ and $\frac{1}{16}$ of an inch. Seventeen by eleven, or thirteen beads by nine will make pretty good circles.

When I was a little girl I made variations of Indian designs, but in Pasadena a lady from Shanghai showed me a little bead picture of a lovely place in China which she wanted to remember. This gave me the idea of making pictures of my honeymoon, a trip from northern Wisconsin to California. Four strips of beadwork form a rectangle on the wall. There are about forty tiny pictures. Beginning with a snowstorm in Wisconsin there are also a Chicago skyscraper, desert cactus, a Navajo rug, an Indian jug, the Painted Desert, a piece of petrified wood, orange trees, a cedar from the Santa Fe National Forest, a battleship in San Diego Harbor, my cousin and his collie dog, Mount Baldy, the white Christmas tree with blue lights in Pasadena, a "C" for the Columbia-Stanford game in the Rose Bowl, a palm for Palm Springs, and many others.

Recently some Campfire Girls and Girl Scouts wanted to see a demonstration, and so a belt was started. It tells the story of my life through college graduation. There are twenty-seven little pictures, a few of which are shown here.



Looms and beads can often be obtained through the Campfire Girls and Girl Scouts, local craft shops, Indian reservations. The February number of *School Arts*, pages 10-a and 11-a, carried a Directory of Art and Craft Supplies. Everything necessary can be purchased from the people in that Directory, if there is no local craft shop where they can be found.

Many pretty gifts can be made with beads, such as purses, card cases, rings, bracelets, watch fobs and bookmarks.

I made a panoramic view from my country home overlooking Lake Superior. To the east there is a view of the sunrise over the lake, the Porcupine Mountains in Michigan sixty-five miles away and a boat on its way to Ashland; to the south there are farm buildings, hills and valleys to a range thirty-five miles away; to the west a grove of trees and the distant hills; to the north the apple trees in bloom and the lodge at the top of the hill. The ground is dotted with trilliums, dandelions, violets, and tulips. This picture is thirty-five beads wide and about fourteen inches long.



The triangles at the beginning and end are designs on some tiny moccasins purchased from the Mandan Indians.

The wonderful playhouse was in the yard of some very rich children who shared it generously with their friends.

The circle is for the game of Fox and Geese which we used to play in a single or double circle in the snow. The center was the goal and there we were safe from the person who was "It." Notice the circle is nine beads wide and thirteen beads high.

In kindergarten there was a Maypole Dance each year. When I took part the pretty streamers were always badly tangled.

Buffalo Bill's Wild West Show was our favorite circus. To see Buffalo Bill on his white horse was most thrilling, so here he is in all his glory.

President McKinley came to our town. I ran away from grandmother and under the ropes to him. I can't remember what he said, but he shook my hand. After that he was "my President" and when he was shot I was very sad.

Twin cousins were two months older than I. Teacher had told us all about Robinson Crusoe and his man Friday. When Andrew Carnegie gave our town a grand new library we each wanted a great thick copy of Robinson Crusoe. The librarian tried in vain to give us some picture books but we knew what we wanted. Reading proved very discouraging and the next time we trusted the librarian.

Coasting was a favorite sport.

The fish (silver on a blue background) is one that got away and swam off to Lake Superior with line and pole too.

It is easy to guess my favorite subjects in high school, X-Y for Algebra, and "amo" for Latin and not for the boys.

The spider ran up to my shoulder and a little boy thought I was very brave because I was not afraid of it.

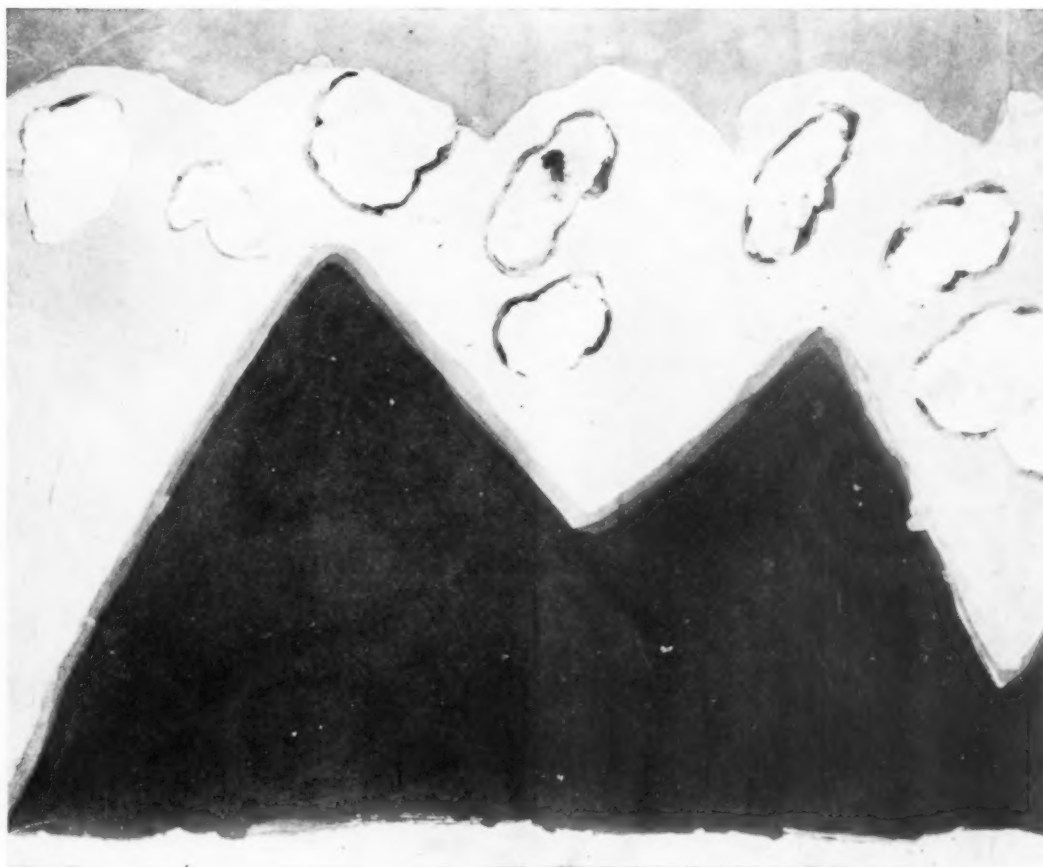
The boys and girls are two pairs of twins whom I tutored to earn my first \$25.00.

Buttons to use with the belt are circular, seventeen beads one way and eleven beads the other.



The second and third grade children of Waimanalo, Oahu, Hawaii, with large paintings they made for walls of the room. The sea picture started after a picnic at the beach, the camouflaged war vessels worked in of themselves.

Teacher,
Elizabeth C. McLean

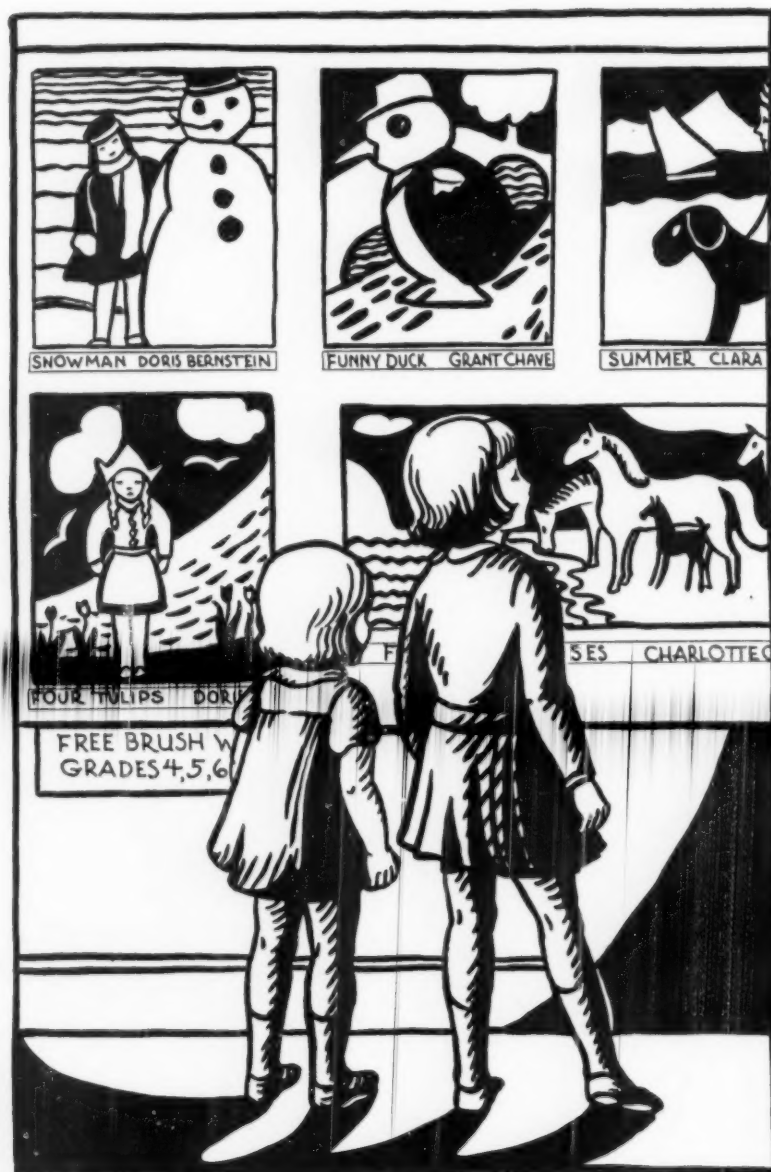


Painted by
Abigail Kelii
Waimanalo,
Oahu, Hawaii

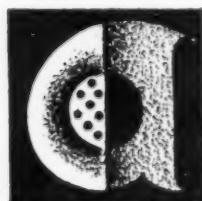


WAIMANALO is near the sea, close to rugged hills, beside an army air field, all of these things have considerable effect on the children's drawings and paintings.

Note: You published some designs and drawings of ours and you may be interested in hearing what followed. We bought paint brushes with the money. And we have had some very pleasant exchanges of letters, drawings and so on, with children in Rochester, New York, whose teacher saw our work in your magazine. These Rochester children were studying Hawaii and were tremendously interested in seeing work from here.



Children like to see their
lettering under their
paintings in the hall

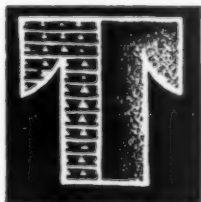


and on their posters
in the elevator



By JESSIE TODD
University of Chicago Elementary School
Chicago, Illinois

Below:
Children lettering their pictures for
the school lunch room

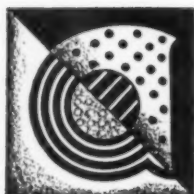


THE fourth grade children of the Elementary School, Chicago University, lettered the words on the waste baskets for their annual Play Day picnic. They had to design the words several times as their first words were divided and crowded together with no spaces between. It was an excellent lettering problem because the wording for the space was short.

JESSIE TODD, Art Teacher

FIGURE SKETCHING

ROSE HOFSTETTER
Art Director
North Tarrytown, New York



ART in the grades for the past years has given the child the opportunity to express his individual ideas and his many experiences. When the child is encouraged to make pictures he delights in drawing figures.

With this in mind, we decided to improve the work on figure drawing. One morning a pupil in one of the primary grades appeared with a new cowboy suit. At once we began to work from a model. Such enthusiasm! before the lesson was over each pupil wanted to know when he could pose. This work was carried on from Christmas until May with the class working each time from a model in costume. At the close of the school year, when we had held our Open House, we had exhibited in this first grade at least one pose drawing of each pupil in this class. These were done on 18 - by 24-inch paper. The room was called "Our Studio." The teacher in charge of the room was most enthusiastic and pupils always interested.

All throughout the grades a number of lessons are devoted to pose work. In all the fourth grades, this current year we have done the full length figure and each week four pupils pose in costume. The work is done with chalk on 12- by 18-inch paper and the children stand in the aisle as they work. In some of the fourth grades the children are working on the costumes of different countries and so far we have been able to have costumed models for each lesson. These figures are sketched on 24- by 36-inch easel paper first with white chalk and later with colored chalk. One fourth grade is doing the figures and costumes with colored papers.

In the sixth grade a new idea was suggested. The art teacher worked one lesson sketching portraits from life, with pupils as models. The pupils seemed to enjoy watching—finally they asked if they could try their luck. The first lesson was done on 9- by 12-inch paper and white chalk was used as a medium. The models posed in front of the class. In order to get some action, the heads were tipped slightly to one side or the head of the model was posed in a downward position. At first no features were drawn. The attention of the pupil was centered on the position of the head, the line of the neck, line of the hair, and the collar or dress was only suggested. The pupil was encouraged to work rapidly. During this first lesson it was surprising to see how many different drawings each of the pupils had made.

We next attempted to have the class paint with water color. The tone for the face was mixed and the shape of the face and neck was next worked in mass. After this we worked on the hair, and the color of the dress or shirt was just suggested. Later we did draw heads with the features just indicated.

After three lessons the large easel paper was pasted on the blackboard and we proceeded to work again with the chalk and later with paint.

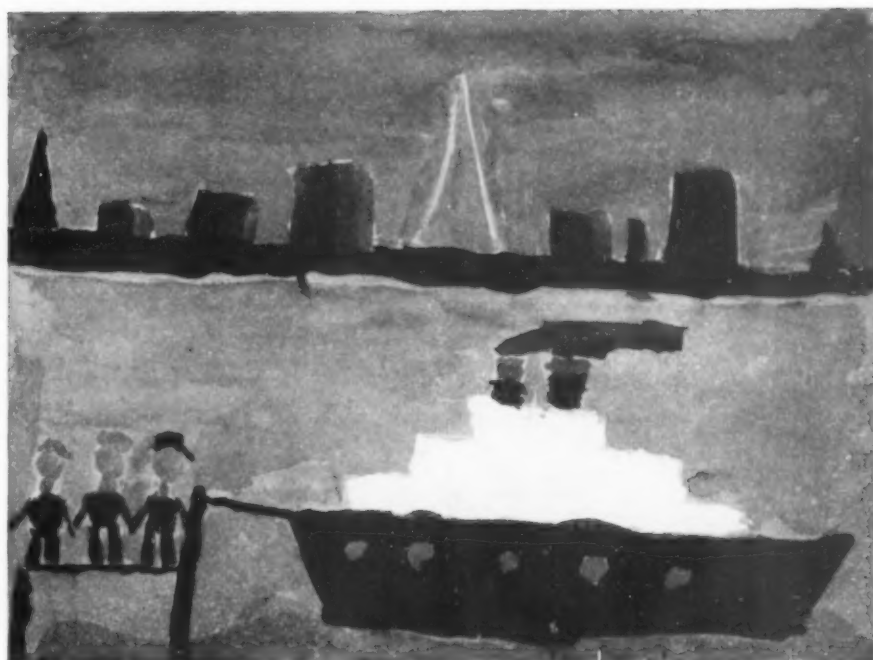
We talked about portraits and also looked at several prints of famous portraits. The amount of enthusiasm was surprising. The teacher in charge was very much interested and would send to me many small sketches she found the pupils had drawn outside the regular class period.

The previous work done in all the grades on large paper had of course given the child the courage to draw in a free unhampered style.

ILLUSTRATION in PRIMARY GRADES

ROSE HOFSTETTER
Art Supervisor
North Tarrytown, New York

Steamer docking in New York
by George Fitzpatrick, age 6.
Miss Guilfoyle, Teacher



HE children in primary grades are always enthusiastic about their art lesson, especially when asked to draw pictures. In the early autumn after a good vacation any number of vacation experiences will be found creeping into their pictures. Gradually the autumn coloring and the landscape idea will appear.

After many lessons just drawing, it was decided that some improvement was necessary in drawing of trees. The class had noticed that the trees were not well drawn. As a result many trees were drawn and as a medium, chalk, crayon, water color, and layer tempera colors were used.

No emphasis was placed on drawing other than to have the pupil judge for himself which drawing looked more like a tree. The child's first idea of a mass shaped like a ball with a straight line for the trunk also the other drawing so frequently seen, of a straight line for the trunk with branches growing perpendicular to the tree trunk, gradually changed.

Children came to school and told all manner of stories about the trees they had on their own grounds at home, also of trees in the streets which they passed on their journey to school.

After this, the child was asked to make original pictures with many trees and with the trees to add to the composition—the drawing of some house, boat, road, etc.

A Japanese project had been planned for this first grade. As an addition to the huge Japanese mural it was decided to work out Japanese landscapes so the

work would make one unit. Figures were also drawn and the little folks dressed three figures with colored papers. Huge lanterns and large Japanese fans added to the project.

The Fall and early Winter had brought such good results with trees it was decided to show the class some small Japanese prints. Here again the trees came into the discussion.

The children seemed to thoroughly enjoy looking at these pictures. It was surprising to see how they compared the boats, the houses, and the trees with the types with which they are familiar.

After just a real chat about the pictures, the children were allowed to take the print they liked best to their seats. They were then given a small piece of paper 9 by 12 inches and their paint box. Many pictures were made by each pupil. Then again a discussion was held and the children tried to select the pictures which really looked like Japanese prints.

Next, large easel paper was pasted on the blackboard and the children were allowed to try the picture again. It was amazing to see how much they had actually gained in the way of composition, and how faithfully they had observed the houses, the boats, the figures, and the trees in the prints.

Several lessons on the prints brought wonderful results. The children painted figures, boats, trees, and lanterns in their large pictures. They seemed never to grow tired.

It also was the hearty cooperation of the teacher which made this work a success for she kept a constant watch over every effort the child put forth.

THE NOTE GNOMES

BERTHA D. SAVAGE,
Port Whitby, Ontario

The note gnome
puppets



Beverly Meredith constructing the puppets



Note Gnomes."

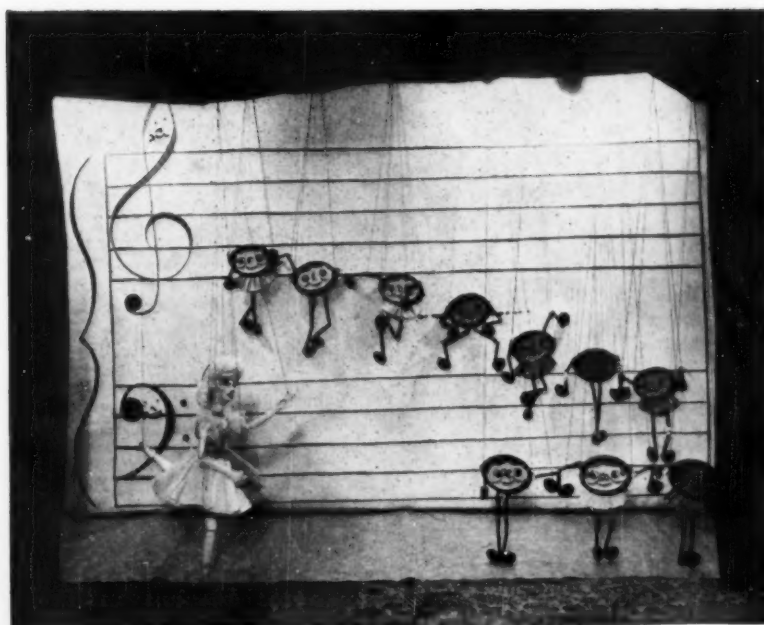
REALIZING the need of ideas which could be utilized in the early school grade for the presentation of the seeing side of the music language, "Notation," when the children are commencing their study of the English language, I devised "The

First, as a story book which might be used as a supplementary reader (to be read to or by the child). Later, as a play which has resolved itself into a puppet play, as being the most economical presentation, and because new ideas are received most readily in entertainment form. P.T.A. Associations might use the play, bringing before all interested a new viewpoint on the acquisition of a sound knowledge of the music language, "the universal language," so termed.

I feel that we have as yet touched but the fringe of possibilities in this direction.

By combining color and music, interest is added without making unduly arbitrary claims as to relationship of one color to one note: all are of equal importance in that each may be used as a center or starting point.

Piano classes and various plans of class work have partly solved the problem but we are still far from the ultimate goal, in that each child shall have the opportunity of acquiring a sound basic foundation of notation. "Eighty per cent of our impressions are received through the eye," yet in the teaching of the music



language in schools, the ear is still given undue prominence. The children must become familiar with the symbols earlier than at present in a form which they can assimilate.

I crave a place on the blackboard of every primary schoolroom for a pictured story presentation of notation. That they can and do respond is being proven. When the realization is made that these things can be done, more and more ideas and plans will evolve by the many grade teachers themselves.

I was surprised to discover just within the last year, one large secondary school in a sizable city, where the music supervisor and leader of orchestra was teaching pupils (from the blackboard) the "Elements of Notation." Also in a school for the deaf (where eye approach would naturally be assumed useful) very little, if any, notation was in evidence, rhythm drills and numerals being largely used.

The mental images of each child should include pictures of sounds, and the earlier we get them on memory's wall so much more is gained. That we should not be satisfied until each child has acquired the ability to read his Beethoven as he does his Shakespeare.

Any art or science reaches its height and spreads; may it spread largely, and in the combined presentation of color and music may each gain.

It will be argued that this article and these ideas are for music magazines. Not so. The hope is that they may be utilized in our public schools, and reach *all* the children, not only those who are privileged to study music privately or in special classes.

The gnomes are designed to utilize the signs of musical notation entirely wherever and however used. They combine color with the sign and are planned primarily as playthings for children of pre-school and kindergarten age. To meet a need long recognized

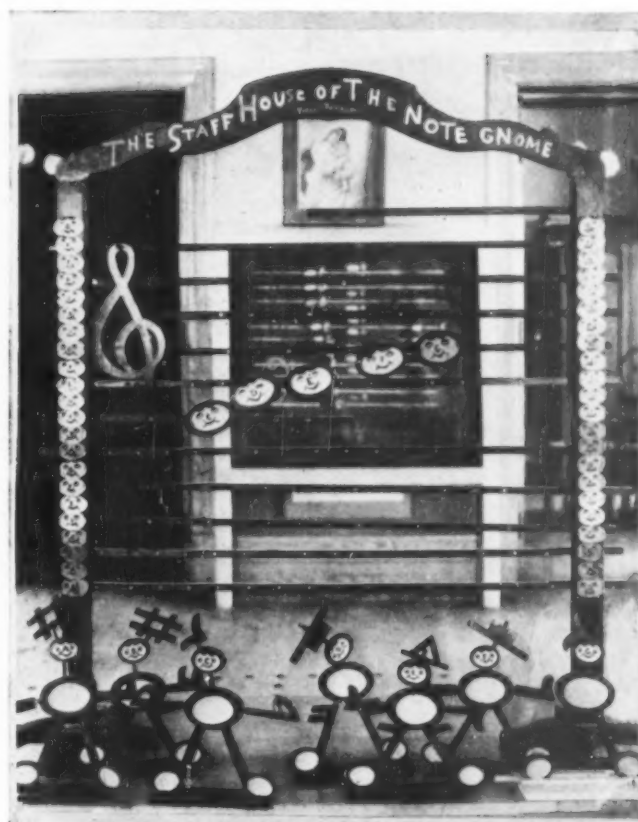
for something that shall bear the same relationship to the music language (termed the universal language, how make it so?) that alphabet blocks, A B C picture books, drawing books, spelling toys, etc., bear to the English language, forming in the mind a foundation for further musical knowledge.

Association of Ideas. (Each and all of these devices may be used with advantage by older children, also if desired those who have not been privileged in previously obtaining such knowledge as may be gained by their use in free play.) Either according to directions supplied, or without, the child forming its own idea from them, to the end that a combination of color and notation should be utilized, much thought and research has been expended. The color basis chosen is sound, logical, and appealing, based upon the application of the natural color scale to the natural music scale, as adapted from the ideas of Newton and the color spectrum, a range of 12 tones, 12 colors, three primaries, three secondary, six in between, with their intervening gradations of shading. The presentations are correct and sound and simple enough for the child-mind to readily grasp and absorb. We speak of music as the universal language; and yet fail to place before the children the beginning of this language at such time as they are absorbing the beginnings of other arts and studies. We have given them much material for efficient ear-training from the earliest age but the eye-approach has been neglected as it has been thought impossible to present in a simple enough form. These playthings are designed to meet this need, i.e., to make the child "notation conscious."

The Staff House is planned to demonstrate its evolution or growth from one to the present or complete number of lines, it has movable rods or lines (these to be placed on two upright standards). These rods (eleven in number) forming the Grand Staff. When the center rod is removed it becomes Treble and Bass—five lines each. Colors are graded in intensity according to pitch, deeper shades for low, lighter for high. Each line and space has its own designated color, the notes to be placed thereon colored to correspond. The Staff House may be made of metal or wood, the notes of metal or heavy cardboard to fasten on the rods with clasps; for the spaces the clasp to be at the top on the back of the note, for the lines the clasp to be in the middle of the back of note. (If in wood line note, peg in—space note, slide between bars).

As the average child recognizes and assort colors readily and naturally their association with the notes serves to maintain interest while the notation signs in general use are being absorbed. It has been conclusively proven that the spectrum colors have in ages past been associated with the music scale. Scales of light and color are one principle.

The Time Blocks. These are designed on the basis of cubes or square blocks. Whole Cube displaying



The Staff House and Note Gnomes

whole notes or rests. Half Cube displaying half notes or rests. Quarter Cube displaying quarter notes or rests. These are supplied in proportionate sizes with music lines in black, clef signs note-gnomes in colors placed on the blocks in such a way as will be seen later in music study. Older children may use them to build motives, phrases, sentences in music. Spaces on blocks not utilized for note and rest signs will carry other designs of note-gnomes or pictures of other music signs in common use.

Stickers (for Piano) to be used with Staff House.

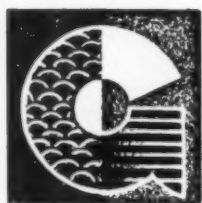
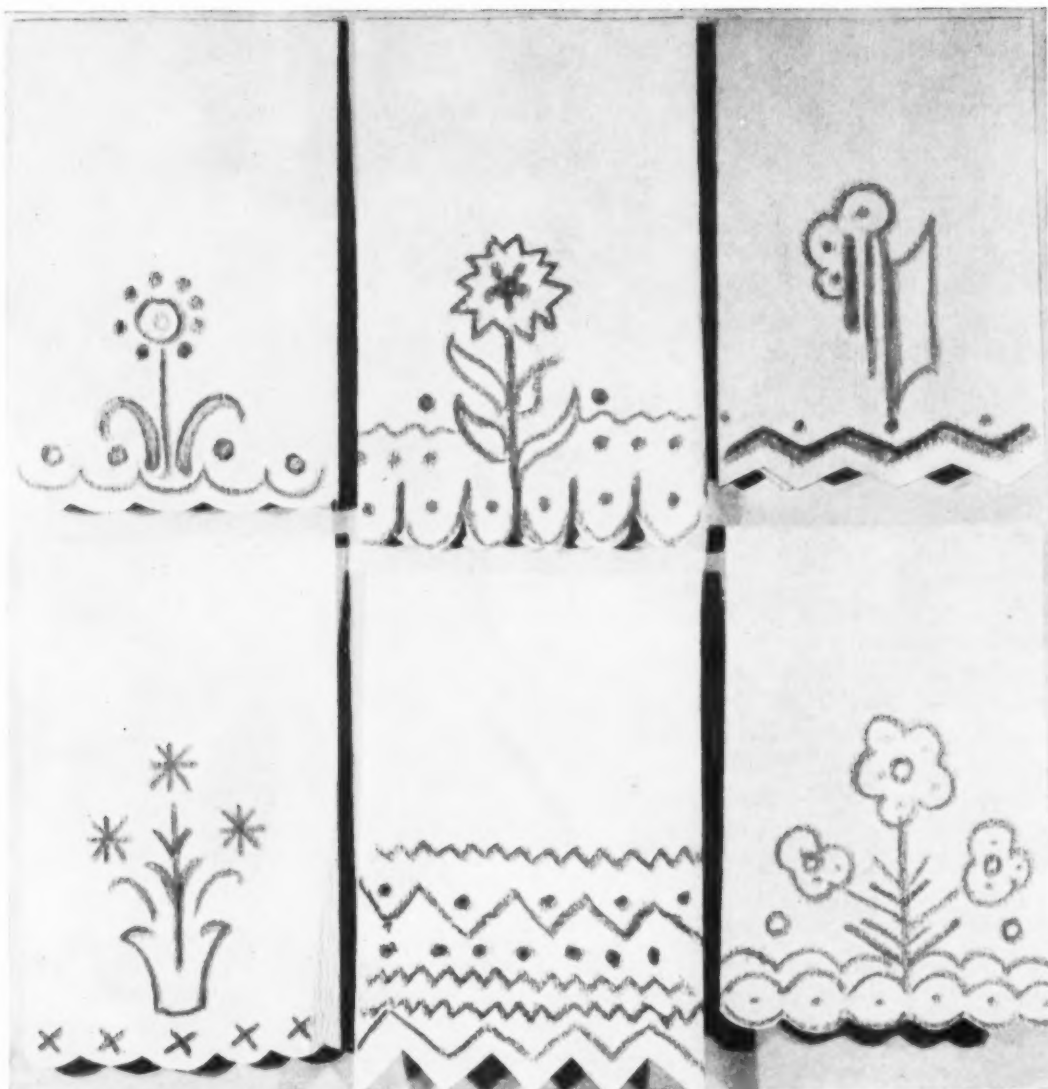
These are note signs made of gum paper colored to correspond with the note-gnomes of Staff (lines and spaces) for use on the piano keyboard carrying corresponding letter names.

Scale oblongs not completed.

Staff House if made of wood, would have notes (shapes gnomes) of wood also.

Possible Medium for Gnomes. Paper cut-outs, felt craft (wool craft sewing cards), drawing books, picture books of Staff House, and blocks and stickers. The Gnomes themselves would lend themselves to manufacture as toys of wood, little men similar to tinker toys.

Note. A puppet play, "The Quest of the Note Gnomes," has been written by Mrs. Savage of Whitby, Ontario, Box 396.



QUEST TOWELS FOR MOTHER'S DAY

JANE REHNSTRAND, State Teachers College, Superior, Wisconsin

Procedure:

Materials—Paper towels, construction paper and waxed crayon (waxed crayons are necessary, because they do not smudge while using).

Experiment making borders and simple decoration flowers (see illustrations). Circles for flowers, lines for buds and leaves, and border motifs using scallops (round and pointed) make the best designs. Designs

should be simple so they may be put on the paper towels without the process of transferring. (This makes a neater design.)⁴ Use light blue, greens, violets, or the warm colors to match the bathroom color scheme. Make about eight towels and construct a folder with poster or construction paper to complete your gift for mother. Party doilies may be made in the same way.

Project for first grade to the eighth grade.

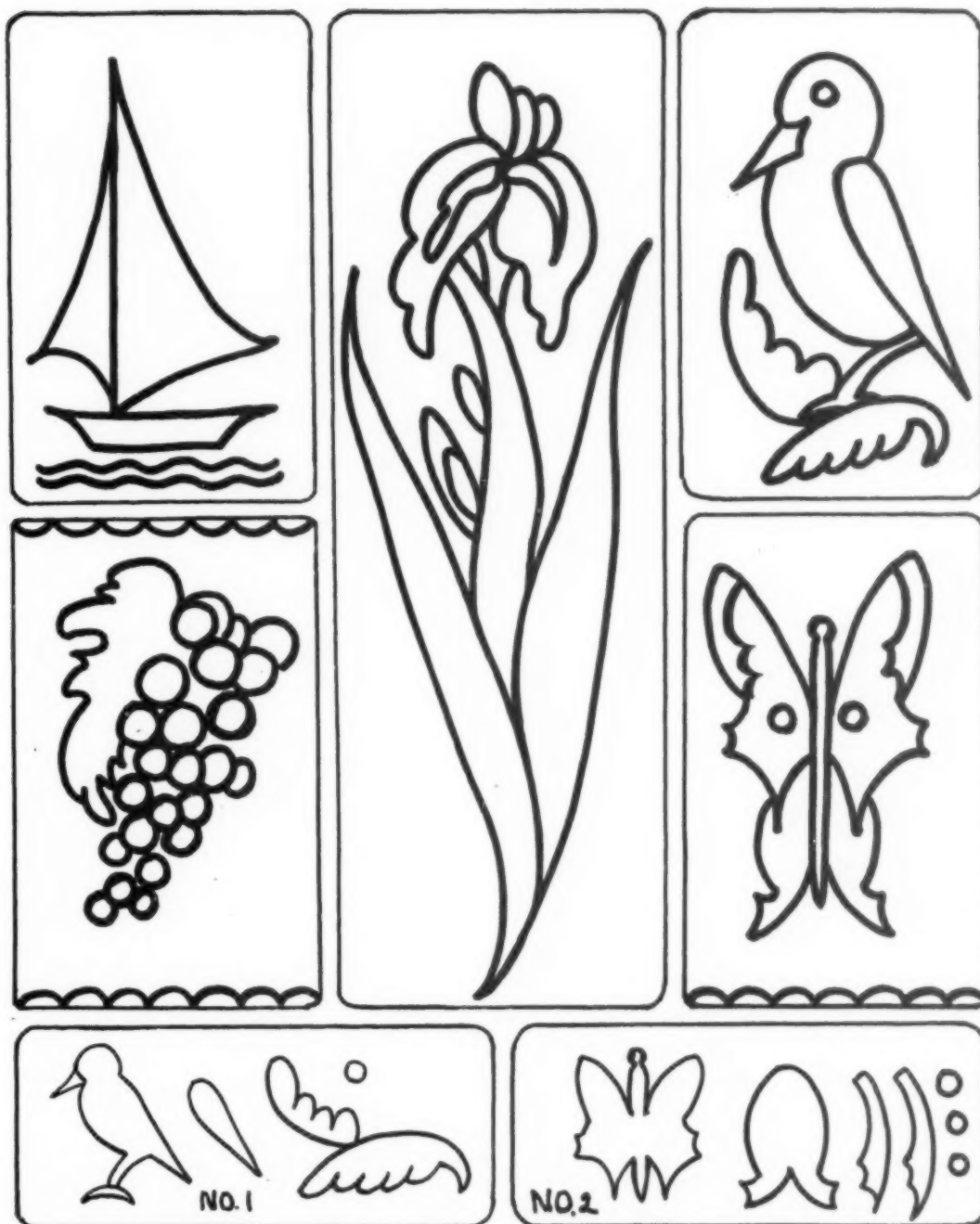
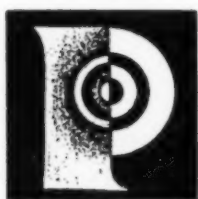


Illustration No. 1 shows the parts necessary for the bird panel.

Illustration No. 2 shows the crepe paper pieces for the butterfly panel.



PANELS FOR WINDOW DECORATION

JANE REHNSTRAND, State Teachers College, Superior, Wisconsin

Waxed paper and crepe paper may be combined to construct a window decoration.

Sketch the design on drawing paper and plan the color scheme—transfer the design to crepe paper using different colors to express your color scheme—cut two pieces of waxed paper the size of the window pane and lay out the pieces of crepe paper according to the pattern you have planned. If the crepe paper does not lie flat use a very little paste on the edges of the parts. Place the second piece of waxed paper over the crepe paper design and press the two pieces together with a medium hot iron, work out from the

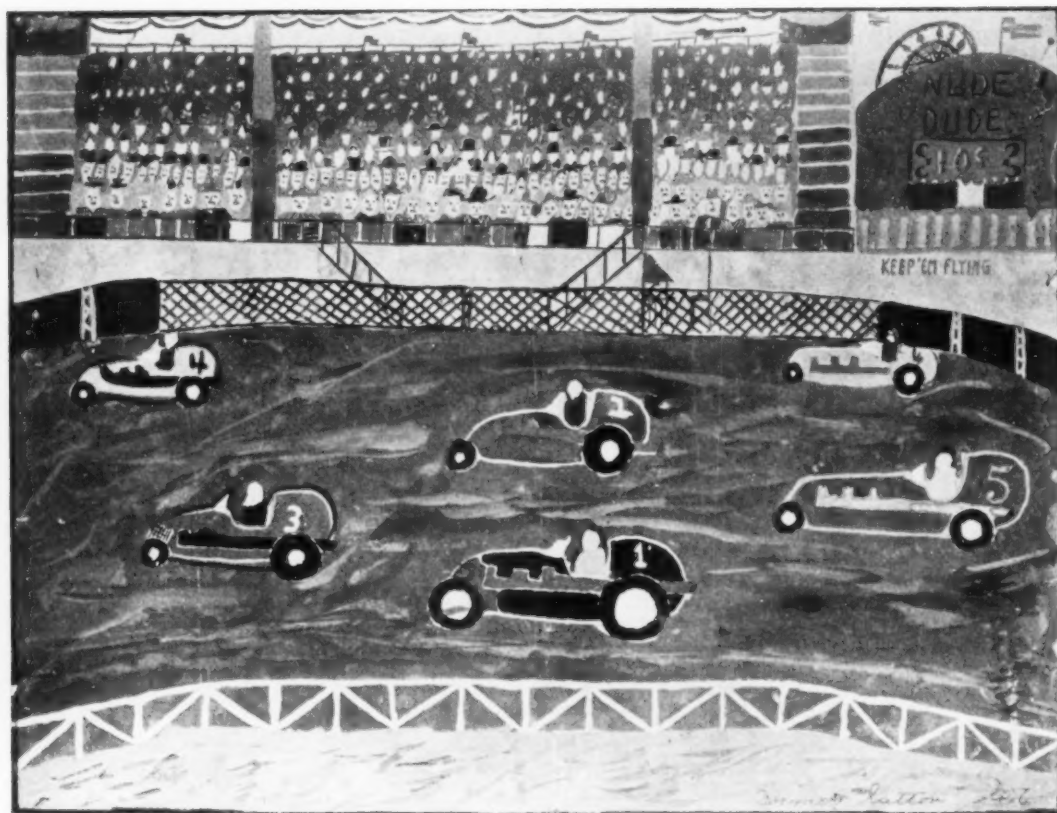
center. The crepe paper and waxed paper are firmly held together and the project is ready for the window. Fasten to the windowframe with glue or scotch tape.

Designs should be simple and colorful. Stems and small pieces are difficult to cut from crepe paper. The design may be easily constructed without them.

The following subjects are suggested—flowers, leaves, and fruits for the fall months—snowflakes for January—patriotic motifs for February—kites for March—flowers, birds, and figures for the Spring months.

SCHOOL ART GOES TO THE FAIR

SARAH ALISON MAXWELL, Birmingham, Alabama



The Race. By James Sutton, Fairview School, Grade 6



SCHOOL art stole the show at the Alabama State Fair held in Birmingham last fall. Due to transportation difficulties, the Jefferson County schools did not send in their usually splendid contribution and, for like reason, livestock and poultry were absent, but the colorful display of the Birmingham Public Schools went a long way towards making amends for shortages and the absence of such diverting features as cows and chickens. On the practical side, \$650 in premiums were awarded school exhibits.

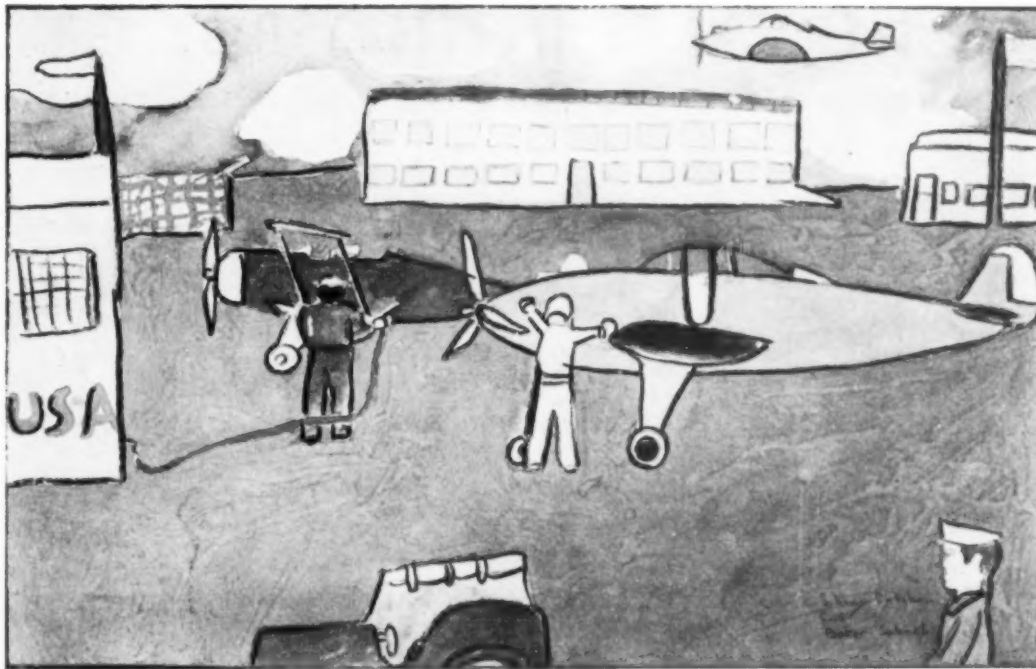
Some 600 feet of wall space 8 feet high was devoted to school exhibits and the display went streamlined. Long strips of wall hangings resembling murals, with various scenes depicting a single theme, transformed the bare wall space into a brightly-hued background. At the end of the hall the flags of the United Nations, spread out in fan-like formation, added to the richly colored ensemble.

"If You Want to Make a Good Soldier" is the heading of a top frieze which pictures the building of a strong body and also such important considerations as being courteous and going to church, until in the last scene the boy shakes hands with Uncle Sam who declares, "Yes, Your Country Needs You." The related topic of the bottom mural is "Friends of the

Home Front," putting over the message pictorially of saving ration points, cultivating a victory garden, and giving Uncle Sam priority on the telephone. Yes, and the traditional "ladies first" has given place to "Defense Workers First," with an illustration of a young boy smilingly giving up a car seat to one of them. A picture of a ship helps get over the scrap drive with the forceful caption, "A part of every ship is made from scrap. Have you helped build one?"

But getting away from the serious, another wall frieze depicts a riotous circus panorama with merry-go-rounds, clowns, dancers, elephants and tigers. Underneath is a frieze showing the conventional scenes of an Indian Village and a Pilgrim Village.

Attractive features of the exhibit were the colorful dioramas. In one of these—Invasion of Sicily—contemporary history is brought up to date. The scene portrays sand, water, landing barges, and purple hills in the background. Others of contemporary interest depict a court scene in Sicily, North Africa, and an American doughboy in action. The Southland is portrayed in an ensemble of blue sky, white cotton, and black Negroes. Other representations include: China, Hawaii, Holland, Rio de Janeiro, Mexico, Alaska, lumbering, oil refining and, going back to the grass roots of our history, "Columbus Discovers America."



By Johnny Catsbar, Grade 5, Baker School

In practically every branch of the curriculum it was Art, through the medium of attractive and colorful posters, that told the story of its activity and accomplishment. Even in the case of Math, it's pictures rather than figures, as in the poster portraying airplanes and captioned, "Math Made It Possible." Another pictures a machine with the query, "How Precise Is Precision?" and the lettered explanation, "Works for war and plans for peace. The touch of tomorrow in the planes of today."

Here indeed is the chief motif of the exhibit—a world at war today looking forward and planning for the permanent peace of tomorrow—and most of the exhibits and posters touch on some of the varied phases of this theme song. Example—a colorful first premium poster in the field of Library and Literature centers around the motto, "Peace Through Reading" with a pile of books pictured in the design.

Also Art portrays the wartime function of music in a bright-hued poster featuring the slogan suggestive both of patriotism and duty, "Music Inspires in the Service—Industry—Home—School." In other music posters there is no apparent message as a water color of the costume for the first act of "Traviata." Two delectable pictures represent Nature Study—a water

color of Bambi and a drawing in colored crayons of Doctor Dolittle.

The Foreign Language display also says it in pictures. "Language Links the Continent" is a slogan of Pan-Americanism and is superimposed on a map of the western hemisphere.

Some pertinent cartoons represent the field of History or rather history in the making. For instance, Over-Confidence sits on a TNT barrel saying, "Relax, we've won the war," while Gremlin applies the torch.

At last girls can picture themselves as soldiers, so a girl does a poster of marching Waves while a fifth grade boy, although he might never represent himself as Mother's little helper, paints a picture of soldiers making beds.

A huge poster and the most-attention-getting in the entire display is based on "Character Education Through Service to Country"—the character building slogan of the school system for the past several years. Against a black background the gay figures of children are engaged in the various activities which constitute service to country as practiced in the schools. These are designated Nutrition, Salvage, War Bonds and Stamps, Victory Garden, First Aid, Model Planes, and Salute the Flag.

DRAWING FACES IN THE FIRST GRADE

BERNICE BINGHAM, Art Teacher, Grove Street School, Irvington, New Jersey



By Thomas Bentkowsky



By Hilda Kiss

FACES are fun in the first grade as well as in the upper grades with the method outlined below. I've found that the one thing that "throws" the entire face out of kilter in most children's drawings is the fact that they insist on putting the eyes up near the top of the head. I don't believe in insisting upon accuracy in proportions but I do believe that good placement of the eyes is almost a guarantee that the face will assume proportions more pleasing to the child whose drawing it is—and that is important. In the upper grades we talk about where the eyes are placed first, and examine one another's faces to prove the fact that eyes are just about half-way between the top of the head and the chin. In the lower grades the fact that it is a face we are making only becomes obvious after the drawing is well on its way. Little children love surprises and there is no need to burden them with theories.

This is the procedure I use. With my fingers, or on the board, I explain the difference between a circle and an egg-shape. On a 9- by 12-inch piece of paper I ask the children to make a big egg-shape. Next I tell

them that we are making a face and that on either side of the dot is the place where the eyes go. I caution them not to make them too small or the person won't be able to see. Now we point again to the first dot and I tell them to guess about where halfway between that dot and the chin is and to put another dot there. That, I say, is for the nose and since there are many ways of drawing a nose they can make theirs any way they think right. What goes under the nose I ask and of course someone answers that the mouth goes there. Then what goes above the eyes is the next question and of course someone says that the eyebrows belong there. I mention that they don't touch the eyes. Looking over the faces critically the children decide that their faces lack circles in the eyes and hair. Some children decide to put necks and indications of shoulders on their pictures but further details are purely optional. After hinting that a very light orange coat of crayon makes a good skin color I let them finish their faces to suit themselves. When a definite technique such as this is taught children one must allow ample room for individual expression or else the fun and creativeness is taken out of child art work.



By Betty Johnson. Age 7



By Albert Brown. Age 8



By Bertha Zuber. Age 7



By Lester Vendela. Age 10

SELF-PORTRAITS BY CHILDREN OF PRIMARY GRADES
Billing School, Margaret Rasmussen, Teacher Superior, Wisconsin

PICTURES IN MUSIC



PRIMARY teacher, seeking to augment individual power in creative drawing, found an answer in the correlation of music and art.

Taking her third grade group into the gymnasium one afternoon, the teacher gathered them around the piano and began playing for them. They listened, first, for sheer enjoyment; second, to determine the mood of the piece; and last, to decide what the music seemed to be saying. (They were not told the name of the selection.)

At first most of the children were shy about expressing themselves and only a few of the more aggressive youngsters responded. After the experiment was repeated, however, and the children realized that their ideas would not meet with unkind criticism, they let down the bar of reticence and came through with an array of ideas and an individuality of expression that amazed their teacher.

Then, equipped with the crayons and paper they had brought with them, they proceeded to find places to their liking on the gym floor and set to work, dramatizing on paper the message the music had brought to them.

Their responses to soft, tinkling music are set forth here. Gerald thought of "Fairies riding down to earth on raindrops." Francine said, "It's raining. Fairies are under a leaf and Brownies are running over to them." To Marcella the music depicted "A little kitten unwinding a ball of thread." James said the music reminded him of fairies under a toadstool listening to the rain. Betty Jean said, "Fairies and children are in a boat. The fairies said, 'Hi,

MARTHA RAABE, Sioux Falls, South Dakota

little children.' " Janice thought of rain tapping against the window pane. Ruth said, "A squirrel ran up a tree and the nut fell out of its mouth." To Mary the music suggested Little Snowflake seeing some animals around her. Thomas saw "Little fairies riding fairy ponies." Mary Lou, more practical than the others, thought of "An automobile going slow on the street. It has a radio in it and the children are listening to the radio."

On another occasion a piano selection containing heavy, crashing chords evoked spontaneous expressions such as: "A giant is tramping all over the garden." "An elephant is in the jungle. He is knocking down trees and everything."

In response to lullaby music Patty said, "It's raining and the flowers in the garden are bending over." The music made Carolyn think of her mother singing the baby to sleep. Joe thought of going up the aisle in church. "It's kind of dark and it's quiet in the church." As before, the children projected the images called forth by the music on drawing paper. Materials for work were arranged so that the children could begin work immediately, if they were so inclined, after hearing the music and deciding what it meant to them.

Was the experiment worth while? Yes, because the children's responses to the music, by voice and on paper, were both charming and original. Furthermore, the experiment proved a fact previously only suspected by the teachers: namely, that every child in the class possessed good ideas, ideas that had not hitherto found expression and which might not have found expression without the incentive provided by the experiment.

INDIVIDUAL PROJECTS for the TALENTED CHILD

BERNICE BINGHAM, Grove Street School, Irvington, New Jersey



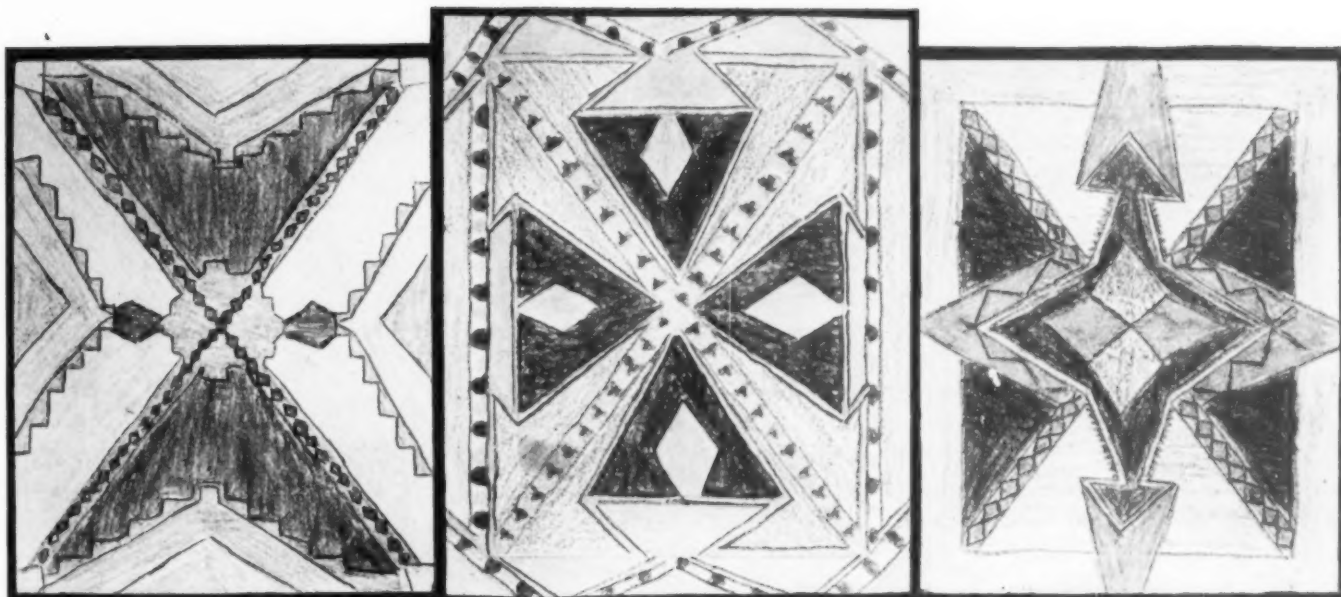
IN MOST classrooms large projects are the product of the minds and often the hands of the entire class, working together. I do not wish to criticize such projects because they have worth-while objectives. However, many of the finest "oversize" drawings and paintings in my classes have been the "brain children" of that small group of students, often neglected, who "bubble over" with ideas of their own and who have the talent to carry them out by themselves. I have found that very little of my time need be given to supervising these individual projects if they are given the right start and reserved for the "right" children. By the "right" children I mean those that have sufficient abilities to carry the project through to a successful conclusion. The teacher must be the judge of this and I will show you later my methods for determining this. With the "right" children, work on their individual project goes on in every spare moment. Strictly speaking, none of the children in the school have more than two periods a week of art. Actually, many children spend twice as much time there, giving up playground time and any extra class time other teachers will allow them to miss.

I never suggest to a student that he think up an idea for a large picture. It is hardly necessary since scarcely a day passes that some child doesn't come to me in class or stop me in the hall to tell me of a project he has in mind. Of course, all these ideas don't result in pictures. After a child has finished his explanation I might say, "But Johnny, Tom did an airplane scene on big paper last month. Yours would have to be entirely different from his."

At this point Johnny either explains how his will differ, in which case I encourage him to put it all down in a small sketch, or else he admits that he'd better shop around for a more original idea.

Let us suppose though that Johnny's idea was original and a few days later he came to me with a sketch showing a general plan. We talk it over together. Is there enough to it to fill a large paper? If not, what else could be added? Does he know where to get any reference material he may need? And does he honestly think he can meet the problems in drawing that are bound to come up? (Here I may point out a few of the things on his small drawing that he may have trouble enlarging.) This last is the crucial question for both the teacher and the pupil. If she does not think him equal to the task she must gently but firmly refuse to let him proceed. If she did not stop him then, through a misguided desire to let him express himself, the eventual failure of the whole thing would be too crushing. Instead, I suggest looking around for an easier subject, or else I see he is kept sufficiently busy with the regular class-work that the majority of children are engaged in.

Individual projects such as I'm suggesting are only for the really talented who would not otherwise have an outlet to "try their wings." The results over a period of years have been very encouraging. Many so called "problem children," whose seeming one good grace has been their ability in art, have become intensely interested in school. Others, with more intellectual powers, have contributed some amazing symbolic murals and have experimented successfully with techniques generally reserved for high school rather than fifth and sixth grades. I feel they have all gained immeasurably in self-respect and faith in their own ideas.

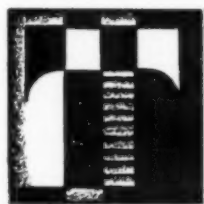


Original designs by the third and fourth grades of the Warm Spring Reservation Boarding School, Bernice Bradley, teacher

THE KINDERGARTEN MAKES A QUILT

KATHRYN SQUIER, B. S.

Lowell School, Sioux City, Iowa



THE study of the home unit by the senior kindergarten in Lowell school resulted in the making of a quilt. Thirteen little girls planned and did the work—print material was solicited from mothers.

The children had been studying different types of houses in the neighborhood and pictures of houses on the bulletin board.

They had learned the difference between bungalow, cabin, and a two-story house.

Each little girl chose the type of house she liked best for her quilt block—the blocks were drawn on the print material then cut out and sewed upon 9 by 12 muslin blocks.

Other blocks were decorated with crayons, then ironed on muslin. Creative designs were made, using crayon colors to match the house blocks.

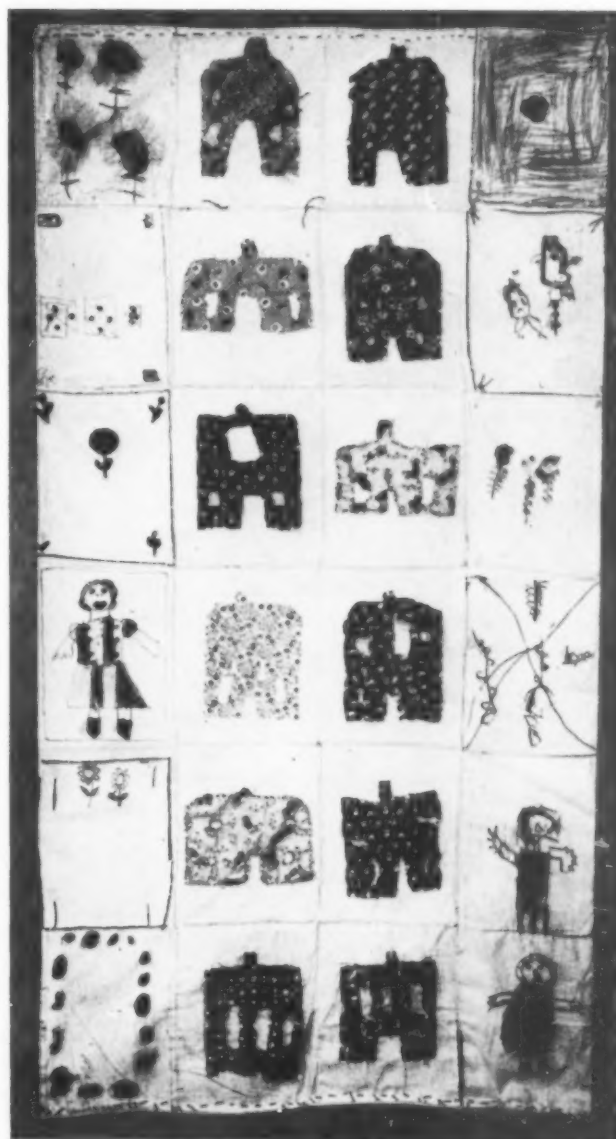
One little girl arranged the quilt blocks on a bed in the workroom across the hall from the kindergarten room.

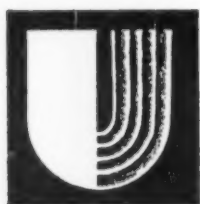
Mothers of study group met in this room for a course in home nursing. The bed was most convenient to arrange the quilt blocks. The kindergarten director stitched the blocks.

After the quilt was finished it was hung on the wall for display. Many parents as well as teachers saw it. Different grades in Lowell school were invited to see the quilt and the kindergarten girls enjoyed relating the story of their art project. It was decided by the kindergarten group to use the quilt as a bed cover in the nurse's room for any child who might need it.

The project proved most valuable in that it not only stimulated interest in the decoration of the home, but strengthened the sense of group cooperation and judgment in arrangement of design and color.

Like the little shoemakers they often sang while they worked.





SING



RT

LENORE M. GRUBERT, Flushing, New York

Teaching pupils to think and to use their art knowledge in practical situations is an important part of art education. It is one thing for a pupil to excel in art in controlled situations and another for him to be intelligently and creatively aware of the possibilities of applying his art training while on his own. It has been found that if pupils are frequently made aware of the need of art in their daily living the chances of their continuing to use are, after academic training is over, will be greater than if art were taught as an isolated subject. Therefore, art teachers are constantly on the alert to detect situations which will help to make pupils more conscious of art in everyday life.

Recently two New York department stores featured exhibits which attempted to show how art can be used to better existing conditions in the home. In many instances, the displays showed the handling of a problem situation by what might be called an esthetic cover-up idea. Whatever it might be called is immaterial to the fact that the jobs were well done and showed good use of creative thinking in applying art knowledge.

Windows were given a great deal of attention. Of particular interest was a steam pipe disguise. In this situation there were originally two pipes beside a window. Two fake pipes were stationed on the other side. Then narrow rough textured pink linen panels were laced between each set of pipes. A pink linen window shade, a deep pink valance, and a pink linen upholstered window seat completed the treatment. In this case, the steam pipes and woodwork were painted slate gray.

Several displays showed what can be done with an ugly outlook. In one instance, a lacy window pane of semi-transparent paper, which had been pasted to the glass, blotted out a brick wall view. Another window with a horrible outlook made use of rope, ribbon, and ivy to block out the undesirable sight. The ropes were strung vertically, the ribbons were interlaced horizontally and potted ivy plants placed on the window sill had vines which traced an interesting pattern as they climbed the ropes. A window with a trellis arrangement of colorful fabric lacings and potted ivy can become a lively spot of interest.

An effective use of window shades for a den was shown. Drawn shades revealed gay painted designs or maps of the world.

An interesting bedroom window treatment was most simply accomplished. A wallpaper border

skirted the outer edge of the window and acted as a frame for drapes which consisted of two pairs of 72-inch white sheets, edged with accordeon pleated ruffles made from a pair of pink sheets. A deep valance had bows of deep red across the top. (Note: The wallpaper border was also used around the extreme top of the walls. Paper borders may be purchased which are easy to apply and will adhere to different kinds of surfaces.)

Aside from a consideration of windows, the exhibit showed a decorator's idea for handling essential, but often ugly, features in a kitchen. An old-fashioned sink had its ungainly legs concealed by a colorful oil-cloth skirt. Another sink had its legs hidden behind doors of a built-in cupboard. A moulding of wall-board, cut in a scalloped design, bordered the alcove which held the sink and its drainboard. The alcove walls were papered with gay washable-type wallpaper.

The kitchen door was utilized by having built-on vegetable bins. On the bins were painted large, colorful, conventional designs of vegetables.

The walls of the dining room were made to contribute a pleasing effect to the whole room's setting. In one case, specially favored china was arranged in an interesting pattern over the buffet. Pictures, but trays when you need them, were painted on glass and held in enameled two-inch-wide frames. Instead of the customary cardboard backing plyboard was used for strength. These "picture trays," usually with floral designs, were sometimes painted on wood with oils and framed in old mahogany frames.

One small room, of particular interest to adolescents, was changed from a dull space harboring a phonograph into a lively musical den. Records were hung on the walls in picture frames or in glass pockets. Records were painted here and there on the floor. Round sofa pillows of black patent leather (or oilcloth), record size, had painted red centers. This particular idea could brighten any corner of the basement game room, attic, etc.

The young people in our high schools have the enthusiasm and the imagination to carry their art into all decorative problems in the home. Having gained an inspiration through an awareness of the possibilities awaiting them, they can astound our modern decorators with their own prolific and creative ideas. Not only have they been found to amaze others but they surprise themselves as they expand their creative force into practical problems.

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School Arts, May 1945

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THE ART INSTITUTE OF CHICAGO, Michigan Avenue at Adams Street, Chicago 3, Illinois, will be open for summer students, June 25. Methods in Art Education, discussion of problems with observation in the children's classes, are very practical features of this old and popular Summer School. In addition are fine and commercial art classes under direction of well-equipped instructors. The catalog, which will be mailed upon request, will give further inducements to attend this Summer School.

Another Chicago Art School which has graduated a host of successful workers in the Arts is the CHICAGO ACADEMY OF FINE ARTS at 1880 Michigan Avenue. A copy of the catalog of this familiar art school will be necessary, for the advertisement gives but a hint of the many courses offered, and the opportunities for an enriched art career. A few weeks at Chicago Academy will be time well spent.

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For the twenty-fifth consecutive year, FASHION ACADEMY will offer special summer courses during the months of July and August to students who are interested in obtaining specialized training in fashion design, styling, pattern drafting and draping and fashion illustration. Instruction during the summer is similar to that made available during the regular fall and winter terms—that is, individual and personalized, with only six students under each instructor. All training is under the personal direction of Emil Alvin Hartman, famous Style authority. For further information or special booklets, address Registrar, Fashion Academy, 812 Fifth Avenue, New York 21, N. Y.

THE INSTITUTE OF DESIGN, 247 E. Ontario Street, Chicago, will have two summer sessions, one in Chicago and one on the Institute's farm at Somonauk, Illinois, 70 miles from Chicago. The Institute offers a concentrated study in most of the courses offered in the regular day school. Both sessions will include drawing and color, sculpture, basic workshop and a series of lectures on modern English literature, especially on James Joyce. The Institute has a well equipped workshop both in the city and on the farm and opportunities are given for supervised work.

The session in Chicago is accompanied by visits to the museums and other cultural centers, and the country session provides many opportunities for recreation in swimming, hiking, and gardening.

These sessions last for six weeks from June 25 to August 4. Besides these there will be a summer term of eleven weeks from June 11 to August 24, which includes both day and evening classes.

Do not overlook the INTERNATIONAL SCHOOL OF ART which this year, under the able direction of Elma Pratt, will carry on a Mexican Summer Art School in July at Guadalajara and in August in Taxco, Mexico. Attendance at this School with study under Carlos Merida, Mexico's foremost art critic, artist, and teacher, will be an experience of the greatest art value. Mexican crafts under Mexican direction, together with Mexican fiestas and other native events will fit teachers with a greater variety of interesting art subjects. For complete information, write Miss Pratt, very soon at 399 Fullerton Ave., Chicago, Ill.

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The PENLAND SCHOOL OF HANDICRAFTS, Miss Lucy C. Morgan, director, Penland, North Carolina, is a charming place for a constructive vacation. The atmosphere, both cultural and "ozone" is exhilarating. Major courses include hand weaving, metal work, and pottery with, a number of other minor crafts. Many projects, adaptable for school and rehabilitation work, as well as for personal enjoyment, are taught by workers who are expert in these early American crafts. Write Miss Morgan for a 1945 Bulletin which should be published by this time. A vacation in the mountains of North Carolina gaining a knowledge of these handicrafts should be one of the "musts" by all who can possibly get there.

PENNSYLVANIA FOLK INDUSTRIES, Plymouth Meeting, Pa., offers a five-day course in Pottery. Write to Mrs. C. Naaman Keyser at the address given for more complete details than are contained in the announcement. The price given for ten lessons, room and board, materials and "extras" of various kinds, looks like a bargain. The country round about this location is ideal for workers in the crafts. The opportunities for craft workers is "great and growing."

For 59 years PRATT INSTITUTE, Brooklyn, N. Y., has been fulfilling the objectives of its founder, Charles Pratt, in training innumerable "Artists" in the various subjects for which the school is famous. A certificate or degree from "Pratt" is an honor of inestimable value. A catalog should be asked for.

RINGLING SCHOOL OF ART, Sarasota, Florida, moves up to Little Switzerland in North Carolina for the summer term, beginning June 14. In this elevated country, with excellent living conditions, one may pursue a course in drawing, painting, commercial and fashion arts, leisurely and under beautiful scenic surroundings. A catalog and folder with complete story will be sent by addressing V. S. Kimbrough, Pres., Sarasota, Fla.

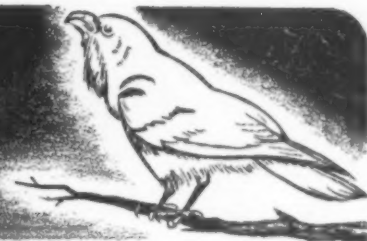
Without the usual quotes with reference to the familiar saying about work and play, Jack and the dull boy, let's get right down to the announcement of Orval Kipp, Director, Art Dept., STATE TEACHERS COLLEGE, Indiana, Pa. His invitation to "Vacation and Paint" among the hills of Somerset, Pa., live in a comfortable farm house, enjoy wholesome food (Points?), quiet rest, and wonderful scenery, seems to cover the situation completely. A letter to Mr. Kipp will bring detailed information.

THE COLLEGE OF FINE ARTS, Syracuse University, N. Y., one of our leading institutions of learning, offers five major courses during the Summer in painting, art education, design, illustration, interior decoration. Degrees of Bachelor of Fine Arts and Master of Fine Arts in these subjects are possible. Syracuse is ideally situated in a beautiful section of New York State, accessible to many interesting vacation spots.

THE TRAPHAGEN SCHOOL OF ART and Ethel Traphagen are familiar names on Broadway and Fifth Avenue. One hardly knows where to begin when attempting a word-picture of this famous School of Fashion. The better way to learn about the school is to send for circular No. 9, and then sign up for the six weeks Intensive Summer

School Arts, May 1945

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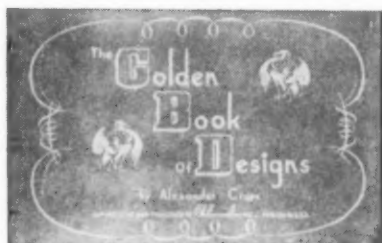


THIS raven is a white one, not a melancholy black such as Mr. Poe's. Nor is this white raven's "Nevermore" a dismal croak—on the contrary it is a blithe and cheery "Nevermore," signifying the end of your headaches and struggles to provide guidance in design creation and new, pleasing, stimulating design ideas for your students in the crafts field.

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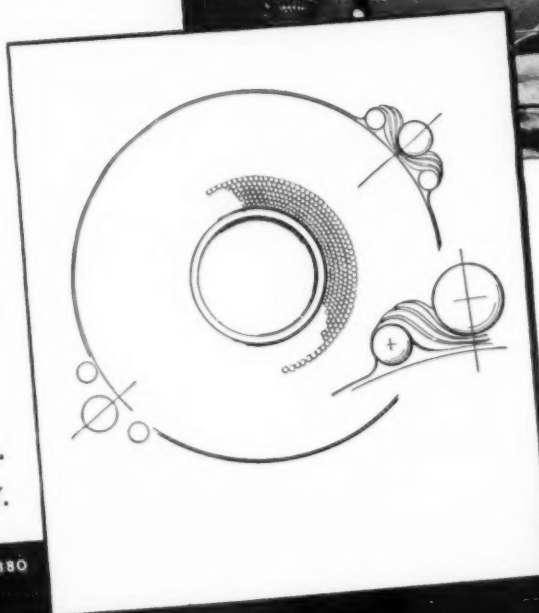
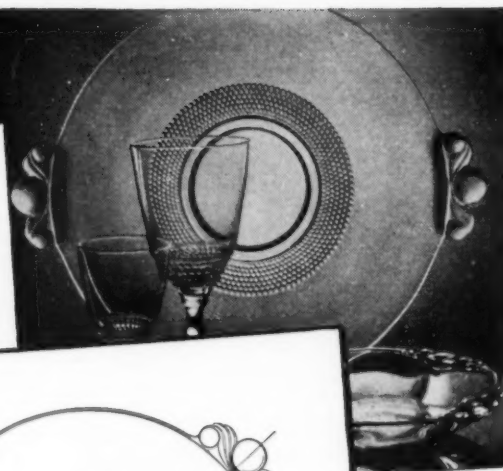


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Every good art department should be equipped with what is known as a Reducing or Diminishing Glass. Anything seen through them looks smaller than it is in reality. Reducing glasses help students locate mistakes in composition and color more readily, as they concentrate the drawing where it is easier to study.

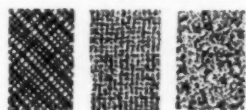
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The artist who draws for reproduction often has occasion to use one of the many types of shading mediums which are on the market. These consist of lines, dots or patterns printed in white or black on sheet plastic or other transparent material.

A sheet of the selected pattern—in the barn drawing above, a fine black dot—is laid over the drawing and secured in place with adhesive. (Some makes have adhesive already on them—for others, rubber cement, or cellophane tape are commonly used.)

With the sheet in place, areas which are unwanted are stripped away after being cut around with the X-ACTO knife. In some such films, including that used above, the printed design can be scratched off the surface with the X-ACTO knife wherever desired.

Frequently the artist wishes different patterns on various parts of a single drawing, in which case he uses as many of the sheets as are needed. The three patterns above are typical of those available.



★
This advertisement is an adaptation of a page in *TWELVE TECHNIQUES* (left), a booklet of hints prepared by a leading authority for the artist, student, and teacher. A copy is yours for 10 cents.

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**X-ACTO CRESCENT
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School Arts, May 1945

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It is an excellent work and will prove very valuable. The materials suggested are easily obtainable and the methods of construction are most ingenious.

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Following Miss Glantz's diagrams and directions, one can make all sorts of useful and attractive things.

California Teachers Association (Official Journal)

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LARCH BOOK COMPANY

DEPT. 310-E

42 WEST 18TH STREET

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SEEING BOATS

(Continued from page 303)

"We can make a picture book," volunteered Joanne.

"What else do books have to tell us things?"

"Stories," responded Nancy.

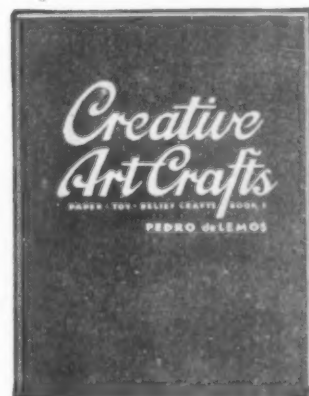
Comments were made on each picture and explanatory sentences were dictated to the teacher and written on the blackboard. Several titles were presented and a vote decided the choice to be "Seeing Boats." The text was recorded and copied on the pages. Some methods of design were developed and applied by the children in a repetitive boat pattern for the cover. Children experimented with spacing the title. The most successful work qualified the writer to transfer his title to the book cover. The book was then assembled and enjoyed by the children.

The study of water transportation, with its culmination in the construction of a book, provided for development in art, language, numbers, and the building of concepts.

NATIONAL CONTEST FOR SCHOOL SAFETY POSTERS

Sponsored by the American Automobile Association, Washington, D. C., a contest for School Traffic Safety Posters will be open to the pupils of grades 1 to 9 in the schools of the country until June 1, 1945. The objective is to obtain designs for ten posters to be issued to schools throughout the country during the school year, September 1945, to June 1946. Winning posters will carry the name of the winner and his or her school. The awards will be \$1,000.00 in War Savings Bonds for the best 40 designs submitted,

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SCHOOL ARTS MAGAZINE
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★ ★ Takens ★ ★ WATERCOLORS are dependable

"The Mighty 7th Invasion Plan" will be the background of a nationwide program for one group of business men in the 7th War Loan Campaign, May 14 to June 30.

10-a

and a grand prize of \$100.00 cash will be given the school, class, or person submitting the best poster. Other awards for other accomplishments are all listed and explained in the folder which will be forwarded upon application to National Poster Contest Headquarters, Traffic Engineering and Safety Department, American Automobile Association, 17th Street and Pennsylvania Avenue, Washington 6, D. C.

TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

★ Pictures are indispensable teaching tools for teachers of any subject. Art teachers find them wonderful helps in integration—art and history, art and science, art and costume. We have been impressed with the photographs, drawings, and pictorial maps put out by the Informative Classroom Picture Publishers, 1209 Kalamazoo Ave., Grand Rapids 7, Michigan. "Visualizing Life in Other Lands," one of many groups of subjects, contains in each portfolio twelve to twenty plates visualizing customs, clothing, food, industries, natural resources, plant and animal life, topography, and other features of each country illustrated. Other subjects are equally complete in illustrative material. We suggest you send for descriptive folder which tells the whole story of this interesting and valuable service. If you wish, *School Arts* will see that you have this material if you will ask for T.E.B. No. 441-I.

★ Featuring the story of the development of visual education over a period of twenty-five years, the Silver Anniversary edition of the *Visual Review* is announced by the Society for Visual Education. Included in the new issue is the interesting history of S.V.E., which was founded by a group of forward-looking educators twenty-five years ago. The problems and methods used to lift visual education from the "realm of fad to the realm of faith," together with the story of the subsequent development of the Society for Visual Education, Inc., is told by Nelson L. Greene, editor of the *Educational Screen* magazine.

In "Twenty-five Years of Progress," Ellsworth C. Dent, nationally known authority on audiovisual education, traces certain advances in audiovisual education during the past quarter century, particularly stressing the development in the production and distribution of slidefilms and related training aids.

Other feature stories of the important part played by visual education in aviation education, training in the Armed Forces, and in various educational and religious fields, are authoritatively presented.

Copies of the 1944 *Visual Review* will be furnished free upon request to the Society for Visual Education, Inc., 100 East Ohio St., Chicago 11, Illinois, or to *School Arts*, T.E.B. No. 442-I.

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1637 COURT PLACE DENVER 2, COLORADO

"The Mighty 7th Invasion Plan" may well be the stimuli for ALL groups in this, the most important, campaign of them all—the 7th War Loan Campaign, May 14 to June 30.

School Arts, May 1945

NEW BOOKS for the Art Teacher

All books for review should be mailed to
Book Review Editor, School Arts Magazine
Stanford University, California

CHILD ART, by W. Viola, London University Press. War-time address: St. Hugh's School, Bickley, Kent, England. 204 pages, including 12 pages of illustrations, price 15/-

A copy of "Child Art" by Wilhelm Viola, published at the end of last year, has just reached us, bringing the heartening message that England in the midst of war still concerns herself with the things of the spirit.

In this book, as in his former work, Dr. Viola acts as a Boswell to his Johnson, the Czek, Franz Cizek, gentle godfather to so many generations of Vienna's child artists.

"Child Art" is a book for parents as well as for artists and teachers. It is written in a lively, conversational style, attributable, no doubt, to the fact that the author's grasp of English has been largely developed on the lecture platform.

The chapter devoted to 300 questions put to the author *viva voce* throughout the length and breadth of the British Isles after his lectures on Child Art throws a spotlight on the problems and point of view of our colleagues on the other side of the world of interest to every teacher.

It would be a gift of considerable value to the American educational scene if a reasonably priced edition of this book could be brought out in the United States.

ENCYCLOPEDIA OF CHILD GUIDANCE. Edited by Ralph B. Winn. Published by The Philosophical Library, New York.

This book deals with all phases of child guidance and its many ramifications in psychiatry, psychology, education, social and clinical work. Designed as a guide for physicians, psychiatrists, and clinicians, social workers and educators, because of its simple and clear presentation, it can be used by the intelligent parent as well. The encyclopedia is the result of the combined work of over fifty psychiatrists, educators and social workers. The librarian and research worker will find it an up-to-date reference book.

This volume contains 465 pages and is 6¼ by 9¼ inches in size.

DUTCH DRAWINGS AT WINDSOR CASTLE, edited by Prof. Leo Van Purvelde. The Phaidon Press, Oxford University Press, 114 Fifth Ave., New York 11, N. Y. Price, \$5.50.

The art historian and connoisseur will welcome this volume as the long awaited and indispensable catalogue of all the Dutch drawings in the Royal Collection. It is profusely illustrated and informative in detail. The book may well prove a source of delight and learning for the general public as well.

Besides the comprehensive catalogue text, about 78 pages, valuable for every student, the book contains about 150 reproductions of drawings, mainly by contemporaries of Rembrandt.

The size of this book is 9 inches by 11¼ inches.

School Arts, May 1945



Assembly line in operation at the AMERICAN HANDICRAFTS New Jersey Plant. Eight Handicraft Kits per minute . . . One waterproof wooden case of kits for overseas every four minutes . . . No wonder Craft Supplies are scarce! But they are needed more where these are going!

AMERICAN HANDICRAFTS OPENS BIG NEW JERSEY PLANT

In order to better handle the craft requirements of the Armed Forces and to give more efficient service to the growing demands of thousands of customers, the American Handicrafts Co. has moved its Mail Order Department and Main Offices to East Orange, New Jersey.

With this new, large space available, our stocks have been and are being constantly increased. New and more efficient methods of handling your orders have been worked out. Over the years we have built a reputation for service and quality. We feel now, that as more materials become available, more than ever you can count on one reliable source, AMERICAN HANDICRAFTS, to take care of *all* your craft requirements.

WE HAVE READY FOR IMMEDIATE SHIPMENT

Leathercraft Supplies and Tools, Plastics, Clays, Clay Modeling Supplies, Linoleum and Block Printing Supplies, Aluminum Circles and Sheets, Metal Working and Jewelry Supplies, Wood Carving Supplies and Tools, Felcraft.

WAR EDITION CATALOGUE—10¢. Free when requested on school stationery.

AMERICAN HANDICRAFTS CO., INC.

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45-49 So. Harrison Street
EAST ORANGE, N. J.

915 South Grand Avenue
LOS ANGELES, CALIF.

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PLANNING AND PRODUCING POSTERS—by John deLemos—brings you the very latest methods for immediate use in your classes. Here, in one book, are the important aspects of poster making, including ideas, balance, value, use of color and design, matching the lettering style and poster message, and the different methods of printing, including silk screen, air brush, and spatter.

This book illustrates the fine points as well as the general rules of good poster making and there are examples of outstanding posters on the subjects used in your school every day, from school activity to patriotic publicity. Send \$2.75 for your copy to

SCHOOL ARTS MAGAZINE
155 PRINTERS BUILDING, WORCESTER 8, MASSACHUSETTS

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16 plates—each 8½" x 11"—which give you a working file of 146 designs and 112 border designs of the great medieval period.

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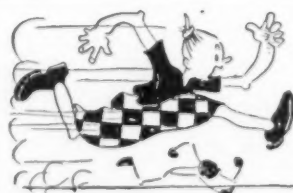
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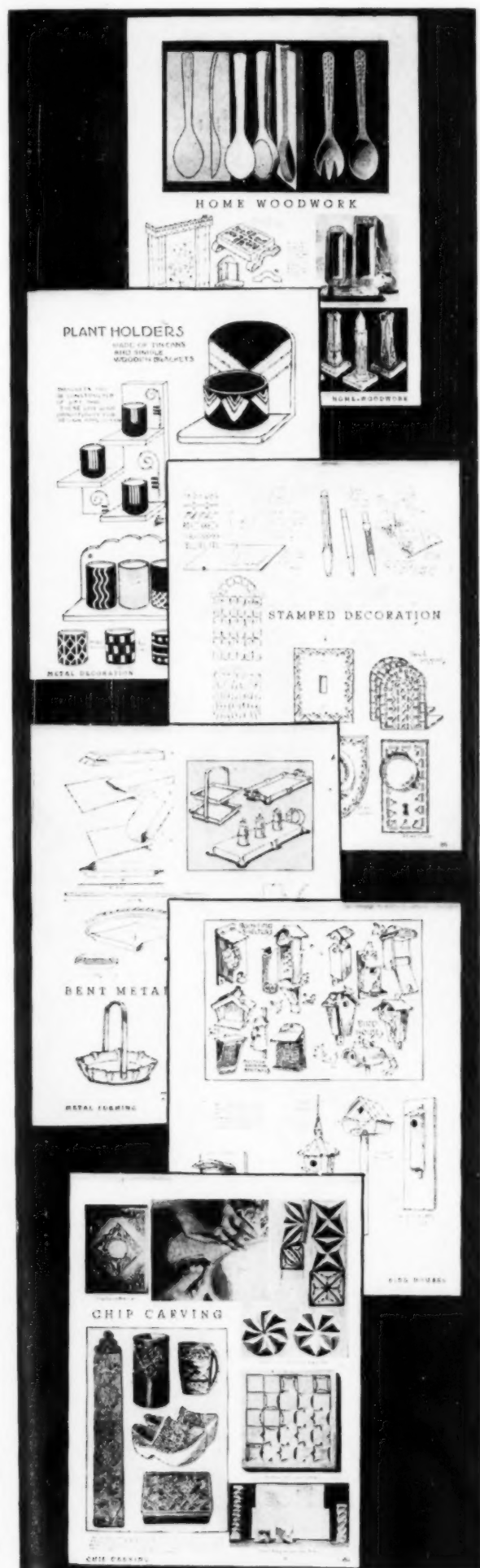
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